

PHOTOPLAY

October

15¢



Lana Turner
By Paul Hesse

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Glamorous Today...lovelier tomorrow



Just a few seconds with "Pan-Cake" add new glamour to your natural loveliness right now — today.

And for the many tomorrows ahead, see how this glamorous make-up will safeguard your skin against the drying, aging signs that otherwise might be in store for you. Originated by *Max Factor Hollywood* for the screen stars, "Pan-Cake" is now the favored fashion of millions. Try "Pan-Cake".

A new beauty adventure awaits you.

Pan-Cake* Make-Up

An Exclusive Formula Protected by U. S. Patent Nos. 2034697-2101843



*Pan-Cake... Trade Mark
Reg. U. S. Pat. Off.

PHOTO BY CLARENCE BULL



"Pan-Cake" creates a lovely new complexion; it gives the skin a softer, smoother, younger look



A "Pan-Cake" make-up takes just a few seconds; and it stays on for hours without retouching



"Pan-Cake" helps hide tiny complexion faults; the exclusive formula guards against drying

Marilyn Maxwell

In Metro-Goldwyn-Mayer's

"THE SHOW-OFF"

ORIGINATED BY *Max Factor * Hollywood*

"Sister... what that pumpkin
could teach
you!"



GIRL: Okay, Cupid. What could the pumpkin teach me? How to be a pie?

CUPID: How to be a Mantrap, my dateless darling. To smile. Don't you know what even the plainest girl can do if she's got a sparkling smile?

GIRL: Sure. *If* she's got a sparkling smile. But what happens to me, when I brush my teeth, is a smile full of *no* smile.

CUPID: And "pink" on your tooth brush, perhaps?

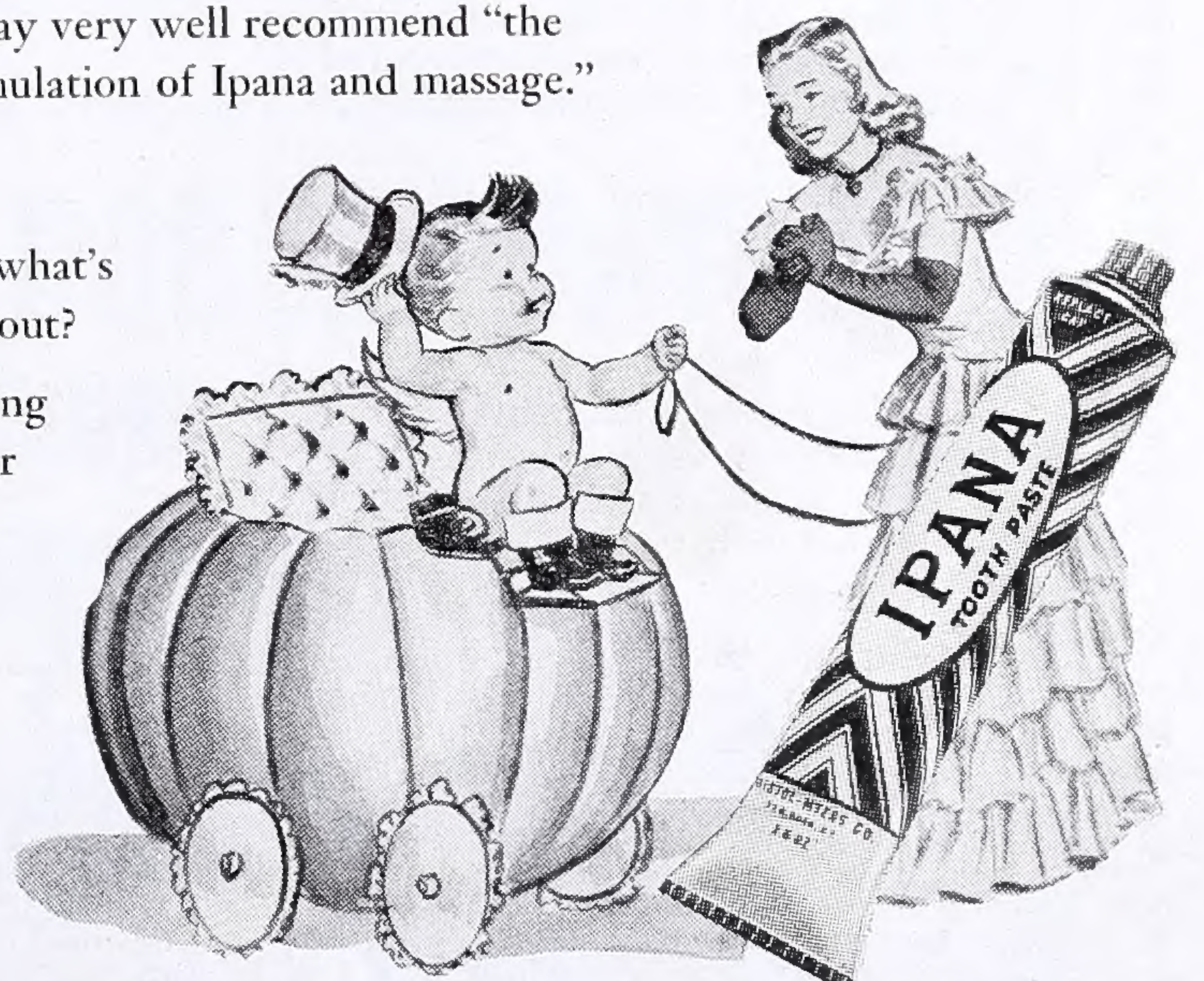
GIRL: So?

CUPID: Listen, my airy friend, that "pink" happens to be an urgent warning to *see your dentist!* Let him decide whether it's serious or whether it's simply a case where today's soft foods have been robbing your gums of exercise. If so, he may very well recommend "the helpful stimulation of Ipana and massage."



GIRL: Ipana. Massage. Dentist. So what's about the smile you were talking about?

CUPID: *Precisely* why I am here. Sparkling smiles call for sound teeth. And sound teeth for healthy gums. And Ipana's designed not only to clean teeth but, with massage, to help gums. Let your dentist decide whether you need this famous dental routine—gentle massage with Ipana after you brush your teeth. Check on it, Cinderella... and start on a smile that'll have you "man-haunting" come Hallowe'en!



For the Smile of Beauty

IPANA AND MASSAGE
Product of Bristol-Myers



We're overflowing with excitement about "Undercurrent". It's several days since we previewed it—and we still haven't shaken off the spell of this amazing new M-G-M romance.

★ ★ ★ ★

And it baffles us to find words that convey to you the moods, the lights and shadows, the unusualness that make "Undercurrent" such a rare and exciting motion picture.

★ ★ ★ ★

But let's try. We'll begin with Katharine Hepburn. She plays a girl of innocent and haunting beauty—her acting is dramatic quicksilver; one moment completely gay, the next serene in her love, then filled with terror at the unknown threat that hovers over her life.



And forgive this irrelevancy—she wears such attractive clothes with such wonderful grace that we predict untold millions of envious sighs.

★ ★ ★ ★

Then, of course, there's handsome Robert Taylor and anything we could say about his performance in "Undercurrent" would be an understatement.

★ ★ ★ ★

"Undercurrent" is not only the best possible vehicle for Taylor's return to the screen, but it is also the picture in which he creates—believe us—one of the most sensational male roles in film history.

★ ★ ★ ★

We won't tell you exactly why we think so—it would spoil the suspense of the picture—but we know you'll agree with us when you see Bob as the brilliant young tycoon whose life is haunted by a strange and disturbing dread.

★ ★ ★ ★

Robert Mitchum and all the cast have been chosen with rare dramatic judgment to give "Undercurrent" its startling quality.

★ ★ ★ ★

A special commendation goes to Edward Chodorov for his powerful and imaginative script, based on a story by Thelma Strabel.

★ ★ ★ ★

And to Pandro S. Berman who produced it, and Vincente Minnelli who directed it, go our thanks for a truly daring and memorable film.

★ ★

Yes, we were swept away by "Undercurrent". You'll be, too.

—Lea



PHOTOPLAY

FAVORITE OF AMERICA'S "FIRST MILLION" MOVIE GOERS

PRESENTS FOR OCTOBER

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Cover: Lana Turner, appearing in "Coquette"

Miss Turner's suit by Saks 5th Ave., Beverly Hills; hat by Keneth Hopkins; furs by Edwards & Kroll; Jewels by Lackritz
Natural color photograph by Paul Hesse

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*Beneath the surface of an overpowering love
may surge an undercurrent of vicious hate!*

She was deeply in love with
him... yet coming between
them was a fear, a strange
jealousy on his part that she
could not explain!



M-G-M presents a daring and unusual romance...

KATHARINE HEPBURN · ROBERT TAYLOR
ROBERT MITCHUM

UNDERCURRENT

Screenplay by EDWARD CHODOROV • Based on a story by THELMA STRABEL
Produced by PANDRO S. BERMAN • Directed by VINCENTE MINNELLI
A METRO-GOLDWYN-MAYER PICTURE





Swedish hop: Rare shot of a rare occasion when Ingrid Bergman and husband Dr. Peter Lindstrom go Macambo-ing

INSIDE STUFF

Cal York's Gossip of Hollywood

Photographs by Fink and Smith

Round-up: The Frank Sinatras are expecting their third child and couldn't be happier . . . Clark Gable with Joan Crawford causing necks to crane at the California Cabana Club opening . . . Hollywood agog over David Selznick's attack on a photographer at Mocambo who was actually snapping Shirley Temple . . . Jimmy Stewart tagging it to parties to the dismay of the beauties who don't dream where his heart really lies . . . Warner Brothers not only extending a welcome-home hand to Jeffrey Lynn, after three years in the service, but trying to find a home for the actor and his bride Robin Chandler . . . The stag line forming at the right since Vera-Ellen's divorce . . . James Mason's illustrations in his wife's book "Ignoramous" eagerly awaited by those fans who became Mason addicts after "The Seventh Veil" . . . Donna Reed and husband Tony Owen adopting their second child.



Headliners in step: Old friends Joan Crawford and Clark Gable exchange current items at California Cabana Club



Gay minor note: Front row, Hymie Fink's wide-eyed Joan, Lana's Cheryl Crane, birthday girl Wanda Van Heflin. Back row: Pat O'Brien's Terry, Gretchen Albertson, Keenan Wynn's Ned



Back of the law: Cornel Wilde signs his autograph for Officer George Taylor on the Twentieth lot

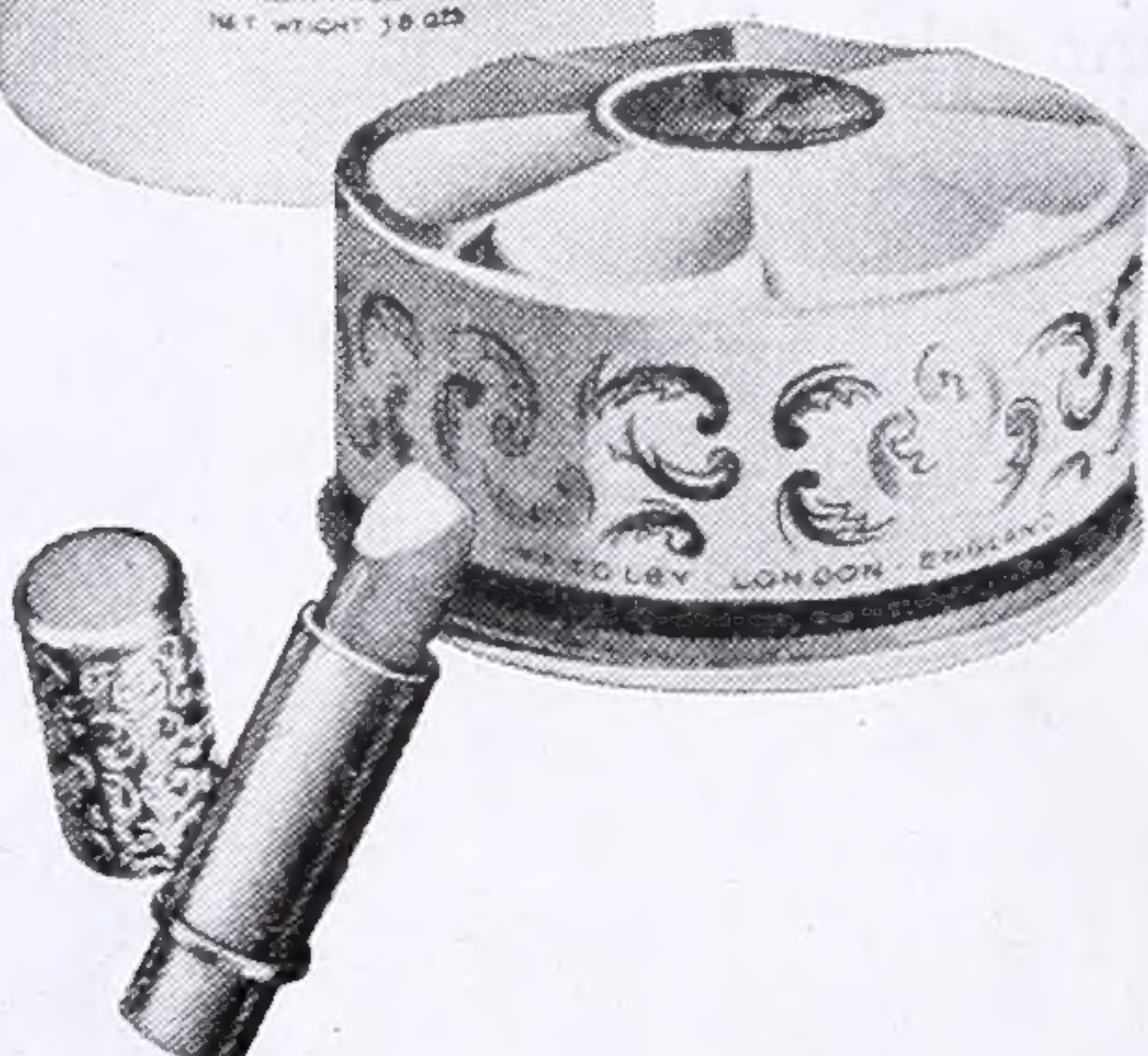
Around Town: Richard Ney attended the Arthur Little Jr. party for the first time without his wife, Greer Garson (who was working), and danced every dance . . . Betty Grable and Harry James driving down Sunset Boulevard each in separate but identical fire-engine red Cadillacs . . . Zach Scott and Robert Sterling at The Players for dinner because their wives were golfing at Del Monte . . . Rex Harrison standing amidst mobbing fans after the premiere of "Anna and the King of Siam" and not one recognizing him . . . Lana Turner surrounded by six men at a party smiling over their heads at Cal who got dirty looks from all six . . . Errol Flynn with Nora and friends quietly celebrating his birthday at a corner table at Romanoff's . . . Jack Beutel of "The Outlaw" cocktailing at the Beverly Hills Hotel and not one person recognizing him as "Billy, the Kid."



BY APPOINTMENT PERFUMERS TO H. M. QUEEN MARY, YARDLEY, LONDON

light-catching loveliness...

like that which makes a crystal
come enchantingly alive. . . .
A radiant complexion, richly
shining lips—yours, because
Yardley caught a new sparkle,
an almost inner brilliance,
in beauty aids that bid you
wake up and "Color-light"!



"color-light" with YARDLEY aids to beauty

"Color-light" your skin with Yardley
"English Complexion" Powder, \$1—
your lips with Yardley Lipstick, \$1.
Yardley also brings exquisite beauty
aids—Night Cream and Dry Skin
Cleansing Cream. Both \$1 and \$2.
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ADV. BY N. W. AYER

INSIDE STUFF

Set of the Month: The picture is "The Late George Apley"—the director, young and handsome Joe Mankiewicz whose directorial chair is marked "Old Timer" because Joe is the youngest director-writer-producer in the business. The cut-up and comedian of the set, one Mr. Ronald Colman, has Edna Best in such stitches she can hardly finish the scene while we watch from the sidelines. The cast is constantly under the sway of the Colman humor. We report with awe that he is enormously funny at times. And Mr. Colman doesn't know it yet but when shooting is finally over, that cigar he smokes throughout will be gold-dipped and made into a paperweight as a gift from the cast "to a fine gentleman with a keen sense of humor."

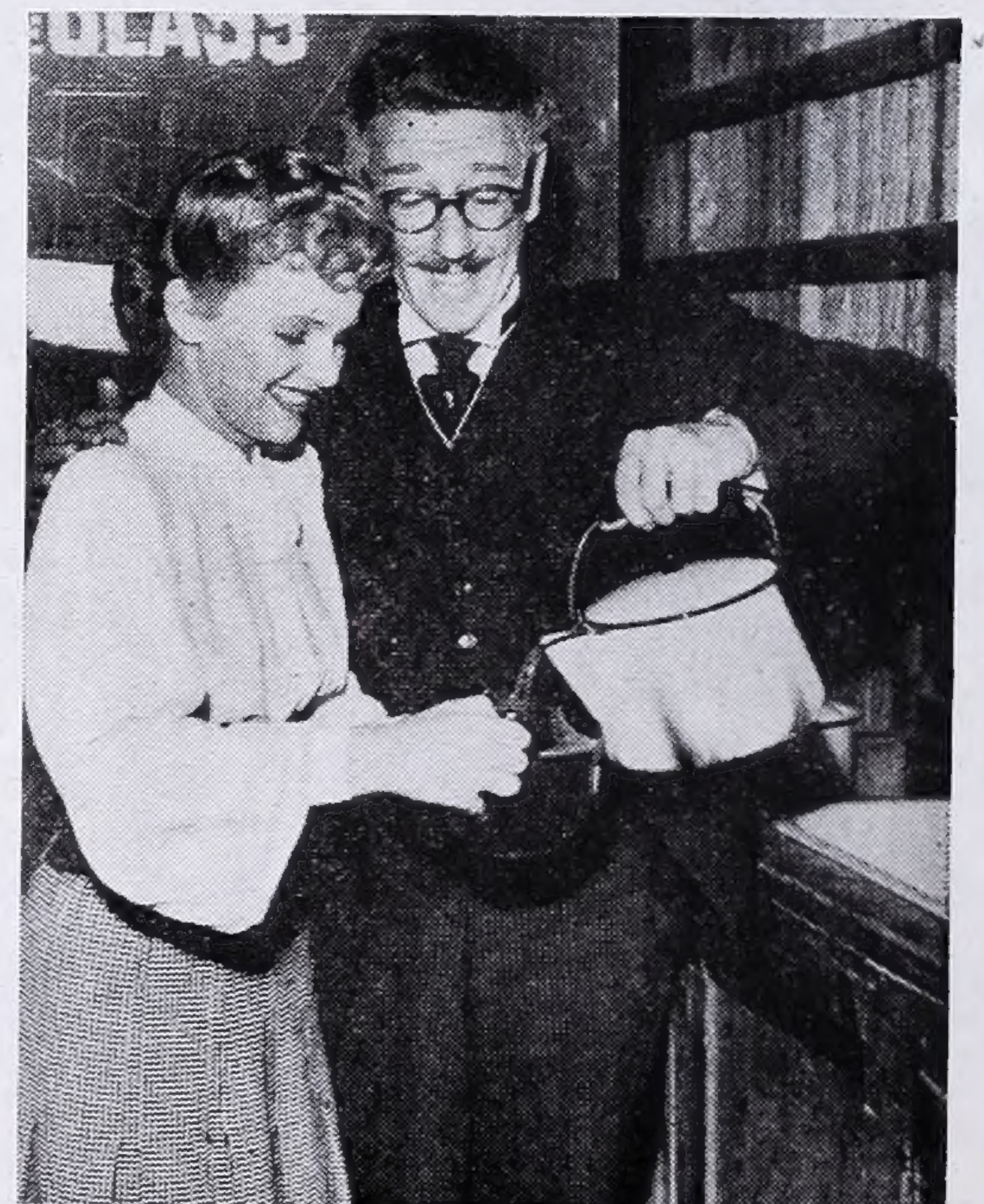
"My hair is all wrong again," Richard Ney complains. Seems Richard goes home for lunch and a dip in the pool which leaves his hair damp and clingy.

Mala, the only Semitic-Eskimo of our acquaintance, is assistant cameraman and eighteen-year-old Vanessa Brown, a former Quiz Kid, is playing Ney's girl friend. Very quietly Mr. Mankiewicz cautions Peggy Cummins anent her British accent. When it becomes too noticeable, the director calls out in broad American "Broth-er" and Peggy knows.

There's a happy relaxed air about the set that promises a fine picture.

We Nominate: For bubbling, unspoiled good humor—Celeste Holm because she cheerfully signs Ann Sothorn's name to autograph requests when fans constantly mistake her for Ann. And never once does she complain.

For uncomplaining sportsmanship—Richard Haydn who is left to wash up the tea things on "The Late George Apley" set every day and neither complains nor balks. (Continued on page 8)



Tea for two on "The Late George Apley" set for Peggy Cummins and Richard Haydn

IT'S TERRIFIC! IT'S TERRIFIC! IT'S TERRIFIC!

HUMPHREY LAUREN
BOGART AND BACALL

THEIR kind
of love-
madness!
THEIR kind
of madly
exciting
screen
smash!

THE PICTURE THEY WERE BORN FOR!

"THE BIG SLEEP"

WITH

MARTHA VICKERS · DOROTHY MALONE ·

HOWARD

HAWKS

SCREEN PLAY BY WILLIAM FAULKNER, LEIGH BRACKETT AND JULES FURTHMAN
FROM THE NOVEL BY RAYMOND CHANDLER • MUSIC BY MAX STEINER



PRODUCTION

Are you in the know?



When you don't know the routine, would you—

- ☐ Try it anyway
- ☐ Say your feet hurt
- ☐ 'Fess up frankly

Why lumber through a rumba—or spoil a jitt-bug's "shine?" If you aren't hep to the step, say so. 'Fess up frankly. Droons

rush in where smoothies fear to tread. But at "certain" times, there's one fear a smooth girl can forget (with Kotex): the fear of telltale outlines. That's because Kotex has *flat tapered ends* that prevent revealing outlines. And you can dance the hours away in *comfort*, for Kotex is made to *stay soft while wearing*.



For camouflaging freckles, do you—

- ☐ Take the cake
- ☐ Apply lemon juice
- ☐ Wear a dotted veil

Freckle-heckled? To camouflage the summer's sun spots—take the cake (*makeup*, that is) and apply with wet sponge. Blot surplus with a Kleenex tissue; blend well with fingertips while damp. Then let dry—and you've got 'em covered! It's easy, when you know how. Like keeping dainty on problem days. You'll know how to stay dainty, charming, when you let Kotex help. Each Kotex napkin contains a *deodorant*—locked inside so it can't shake out!



How would you give your order?

- ☐ To the waiter
- ☐ To your escort
- ☐ Let your date choose your dinner

If you're a menu mumblor—speak up, sis! Choose what appeals to you (without blitzing his allowance), then tell it to your escort; he'll pass it on to the waiter. Be sure of how to order and be safe from embarrassment. That's one for your memory book. It's something to remember, too, when choosing sanitary protection. Choose Kotex, because Kotex has an exclusive *safety center* that gives you *plus* protection, keeps you *extra* safe—and confident!

More women choose KOTEX
than all other sanitary napkins*



A DEODORANT IN EVERY KOTEX NAPKIN AT NO EXTRA COST

INSIDE STUFF

(Continued from page 6)

For hiding her feelings best—Peggy Cummins who secretly suffers over the *Amber* debacle and yet bravely faces rooms of people who instantly bend heads in gossip or point her out.

For the best-loved actor in Hollywood—Jimmy Durante who has a good word for every actor, is jealous of none, is first to applaud talent, no matter how little and speak an encouraging word to the discouraged.

For the most outspoken—Dane Clark who will lose friends and position to speak the truth as he sees it. Dane likes people for what they are rather than who they are and fears no one.

Turner-Hughes: The very plane that almost caused Howard Hughes his life and wrecked a beautiful Beverly Hills home when he crashed into it was the one thing that stood between the marriage of Lana Turner and Howard Hughes. Repeatedly Lana begged Howard to permit someone else to test the plane. "I have a hunch, Howard," she said. "Please, please don't do it."

The wedding date had been set and all was ready, but the plane had not been completed at that date and Howard would not leave for a honeymoon until after it had been tested. Several times all arrangements were made and the plane was still unsatisfactory. Realizing his work meant more than their future together, the couple decided to remain the close friends they had previously been and still are rather than marry; Howard refusing to give up his dangerous testing.

Lana proved right in her hunch and while she made no show as did some others of crashing the hospital, she suffered acutely over the fate of her friend. This Cal knows.



Wonder inspection of an old-fashioned kaleidoscope for Elizabeth Taylor and Jimmy Lydon on "Life With Father" set



**IT'S
RAFT'S
KIND OF
ACTION...**

"Why don't we stop talking...
words weren't made for
a guy like me... or a
woman like you"

Benedict Bogeaus
PRESENTS

**GEORGE RAFT
SYLVIA SIDNEY**

IN

"MR. AGE"

with Stanley Ridges • Sara Haden • Jerome Cowan • Sid Silvers • Alan Edwards
and ROMAN BOHNEN also The Flennoy Trio and Joyce Bryant

Produced by BENEDICT BOGEAUS • Directed by EDWIN L. MARIN

Original story and Screenplay by FRED FINKLEHOFF • RELEASED THRU UNITED ARTISTS

"Soft as a star-sung serenade,
her *White Hands*
weave the melody"



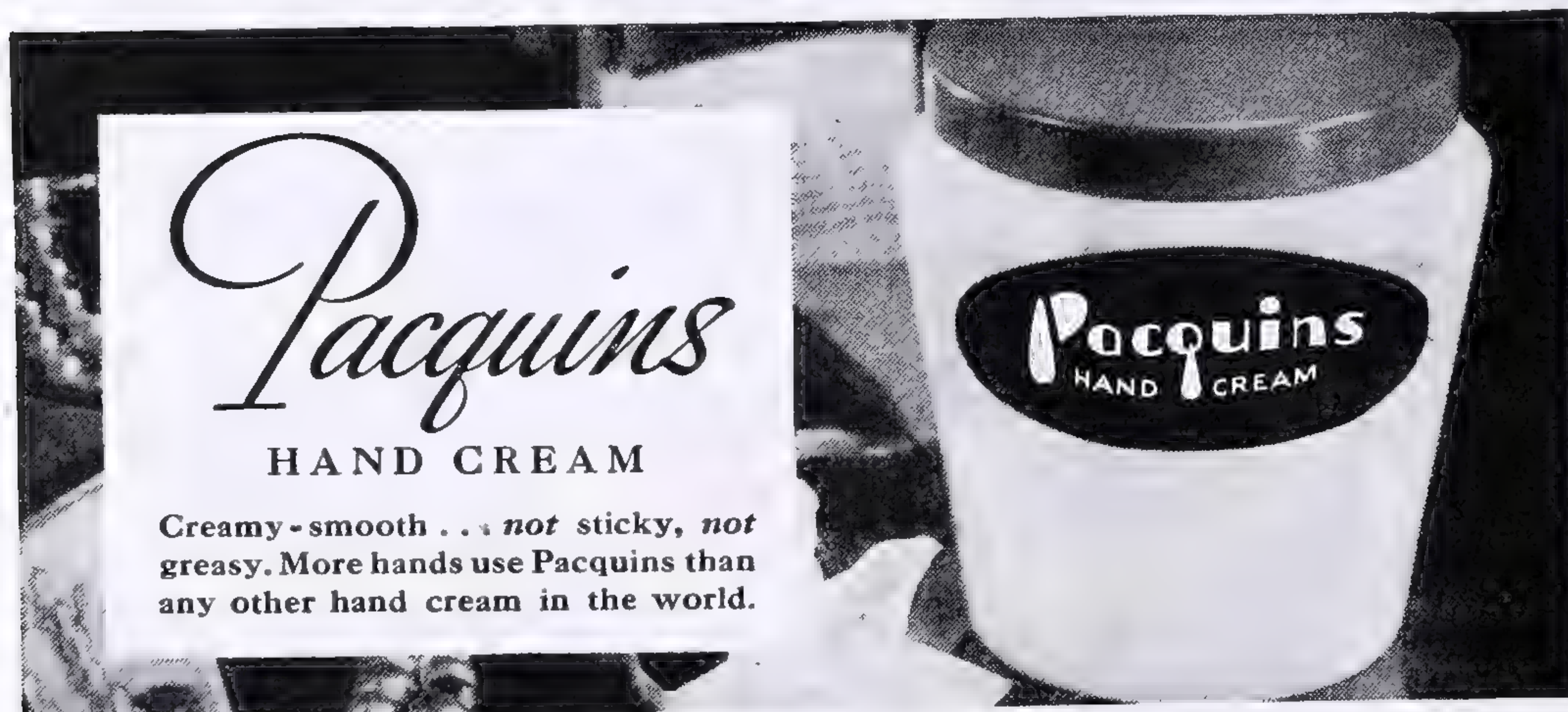
Wring a mop and still have white hands? Yes, it's possible!

Of course, housework is hard on your hands... but that's no reason for having unattractive red hands! Try Pacquins... this fluffy-light fragrant cream brings a look of fresh beauty to rough hands. They'll seem whiter, softer, smoother... Mm-mm—so sweet to hold!



Doctors and Nurses use this extra-rich cream!

Pacquins was originally formulated for Doctors and Nurses. They have to scrub their hands 30 to 40 times a day. To keep hands soft and smooth... they *need* a cream that's super-rich in skin-softening ingredients. And that's just what Pacquins is! Use Pacquins yourself... See if your hands don't look soft and lovely!



INSIDE STUFF

(Continued from page 8)

"Do you realize with that crash all I had in this world was almost wiped out at once?" Lana asked Cal and then related how her mother and baby Cheryl were driving back from dinner with Steve Crane, Cheryl's father, when the plane swooped over them in its dizzy plunge, missing them by a number of feet. Mrs. Turner's cry to swing to the right saved them. In fact, they came so close, Steve's car was imbedded with splinters from the wreck.

The Korvins: It's comforting in the midst of so much Hollywood tra de la to meet the Charles Korvins as Cal did recently at tea time. The handsome Hungarian and his pretty blonde American wife are completely taken up with the household problems of their little apartment on Fountain Avenue in Hollywood, the trials and tribulations of their friends, their duty to their community and neighbors. Korvin's hazel eyes twinkle as he tells of taking his handsome landlady, Mrs. Clara Maurer, to Universal for lunch and how a certain columnist printed Charles was afraid of eviction—which was so far from true. His kindness, his generosity of time and self in friendship is not easy for Hollywood to understand. Incidentally, upon his return from summer stock in the east, Mr. Korvin will enter a hospital here for a serious operation. And Cal is happy to report his latest film, "Bella Donna" with Merle Oberon, will send the actor's stock flying.

Age of Romance: Cal would say off-hand Cleatus Caldwell is the most popular girl in town with every beau in movieland trying for a date. At the moment Dave Rose is head man... Charles Russell and Peggy Cummins are romancing off screen as well as on and June Haver still sees Georgie Jessel, but mama is always along... Guy Madison and Gail Russell are on—but for sure... Herbert Marshall and Boots Mallory are the stead-

(Continued on page 12)



Fun fling: Van Johnson and Keenan Wynn kid Scot at "Green Years" premiere

ALL OR NOTHING! In gambling... In love!

When a girl who never gambles meets a man who always wins—WHO GIVES IN? See the amazing, amusing answers in this grand romantic comedy, set in that famous city of gaiety — Las Vegas.



RKO
PRESENTS

ROBERT YOUNG
BARBARA HALE • FRANK MORGAN

in

Lady Luck

with

JAMES GLEASON • DON RICE • HARRY DAVENPORT

Executive Producer ROBERT FELLOWS • Produced by WARREN DUFF
Directed by EDWIN L. MARIN • Screen Play by LYNN ROOT and FRANK FENTON



INSIDE STUFF

Candid catch-of-the-month: Mirthful
Dottie Lamour at Atwater Kent party

(Continued from page 10) iest, night-after-night twosome in town. Helmut Dantine and Ida Lupino are together again, Sylvia Sydney and Carlton Alsop are a-wooing and Cary Grant and Betty Hensel have been visitors together at San Simeon. The first girl Clark Gable dated on his return to Hollywood was Virginia Grey . . . And of married romancers, the happiest husbands are Chester Morris who never lunches or dines with any woman, even on business, but his adorable Lili, and Ronald Colman who is happy just being at home with wife Benita and little daughter Juliet Benita.

Yippee: A trek out the Valley to old Republic, home of those hard-riding, sweet-singing cowboys, disclosed the good news that despite all "that court lawin'" against this studio, Gene Autry intends to go right on making Republic pictures. Gene felt Roy Rogers and the new lad, Monte Hale, who made outdoor films in color, had been publicized too much while he was in the service. He was afraid the public would grow weary of too many singing cowhands. But something must have changed Gene's mind for he'll go on making the kind of films his fans love.



In the meantime, Bill Elliott who for four years made Red Ryder films, has been upped to big time and will compete with Rogers and Autry. "In Old Sacramento" proved Elliott, a more mature he-man type, is really a bet.

Trigger took his first air ride recently when Roy flew his horse to Cache, Oklahoma, for a rodeo.

The Truth Is: Tom Drake became enamoured of Beverly Tyler while making "The Green Years" and still is. Just to see them together is to know it.

Ty Power's planned jaunt to Mexico, Guatemala and South America is to get away from it all and contemplate his future.

All those fans who have protested casting Claudette Colbert as the teen-age bride in "The Egg and I" can calm down. Authoress Betty MacDonald approves, saying the book was written from a mature, not an adolescent, viewpoint.

The separation between Linda Darnell and Pev Marley did not surprise Hollywood as the pair haven't been congenial for some time. And the visit of Linda's to the hospital to see Howard Hughes didn't help matters, either.

Fair and Cloudy: Vic Mature tells of (Continued on page 14)

"What's cookin' at your house?"

queries **PERRY COMO**

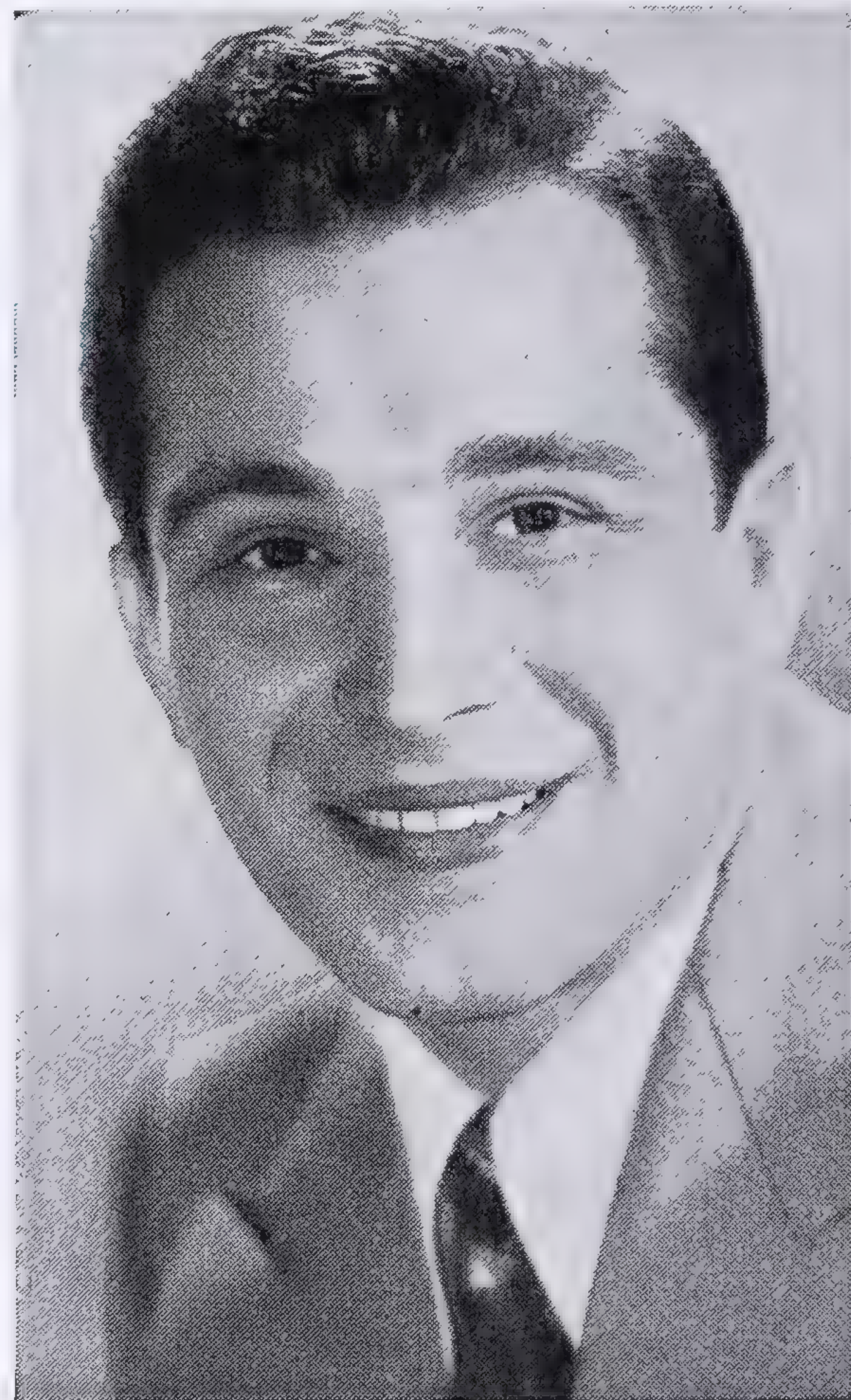
Star of NBC's Famous "Supper Club"



"Whatever's on your dinner menu, I bet it isn't grass soup, raw tree bark, or bread that's made with sawdust. That's what plenty of our friends around the world have had to call food these past few years.

"**Lucky us!** We don't have to starve ourselves to send food a-plenty to Europe and Asia. We can just eat a little less, waste a little less, grow a little more. And we'll enjoy what we do eat all the more, knowing our small 'sacrifice' has been the bread of life itself for some fellow human being."

Fleer's is more and more the favorite gum of young Americans. Try it and you'll see why there's a trend to candy coated gum. Such refreshing freshness. Delicious peppermint flavor. Twelve snowy fleerlets in a handy package. Enjoy Fleer's today!



Candy Coated — Chewing gum in its nicest form!

FRANK H. FLEER CORP., PHILADELPHIA, PA. ESTABLISHED 1885

**Only her sister could
save her from shame...
at a price no woman
could pay!**

Sister vs. sister . . . sharing
a secret that wouldn't keep!



PRC Pictures, Inc. presents

**Nancy Coleman • Margaret Lindsay
Philip Reed • Felix Bressart**

in

"Her Sister's Secret"

with

Regis Toomey • Henry Stephenson • Fritz Feld • George Meeker
and Winston Severn • Helene Reigh • Frances Williams • Rudolph Anders

A Henry Brash Production Based on the Novel, "Dark Angel," by Gina Kaus

Screenplay by Ann Green • Associate Producer Raoul Pagel

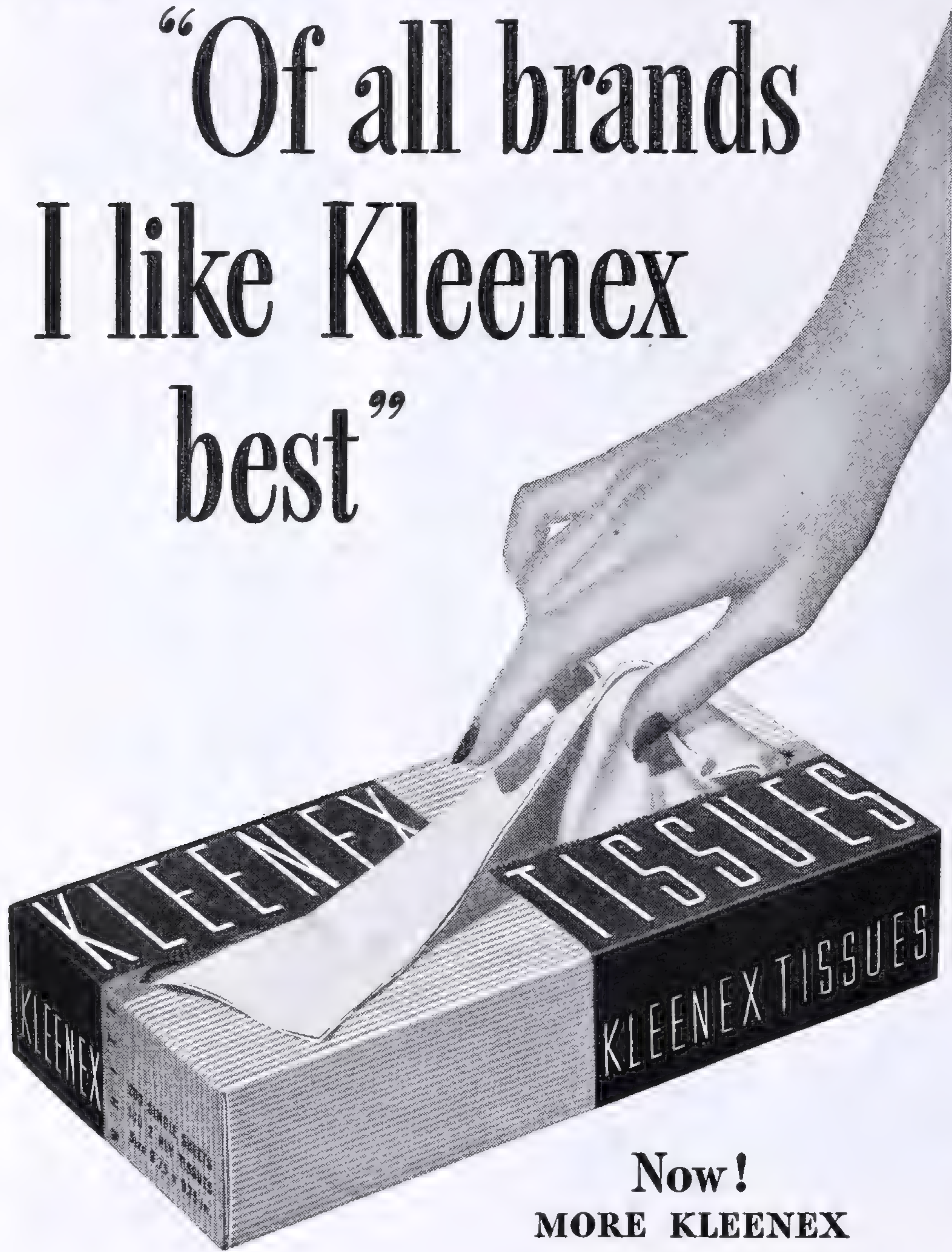
Directed by Edgar G. Ulmer





7 OUT OF 10 TISSUE USERS SAY

**"Of all brands
I like Kleenex
best"**



**Now!
MORE KLEENEX**

*being made than ever before.
So keep asking for it!*

One tissue stands far ahead of *all* other brands in public preference . . . and that one tissue is Kleenex!

In a certified nation-wide poll of thousands of tissue users, 7 out of every 10 went on record to say: "*Of all tissues, I like Kleenex best!*"

7 out of 10. Such overwhelming preference shows there must be a real difference between Kleenex Tissues and other brands. A special process used only for Kleenex keeps this tissue luxuriously soft, dependably strong. That's why others *can't* be "just like Kleenex."

And only Kleenex of all tissues gives you the handy Serv-a-Tissue Box. Yes,

only with Kleenex can you pull a tissue and have the next one pop up ready for use.

So keep asking for Kleenex—America's favorite tissue. Each and every month there'll be more and more Kleenex Tissues for you.

**There's only
one Kleenex***
AMERICA'S FAVORITE TISSUE

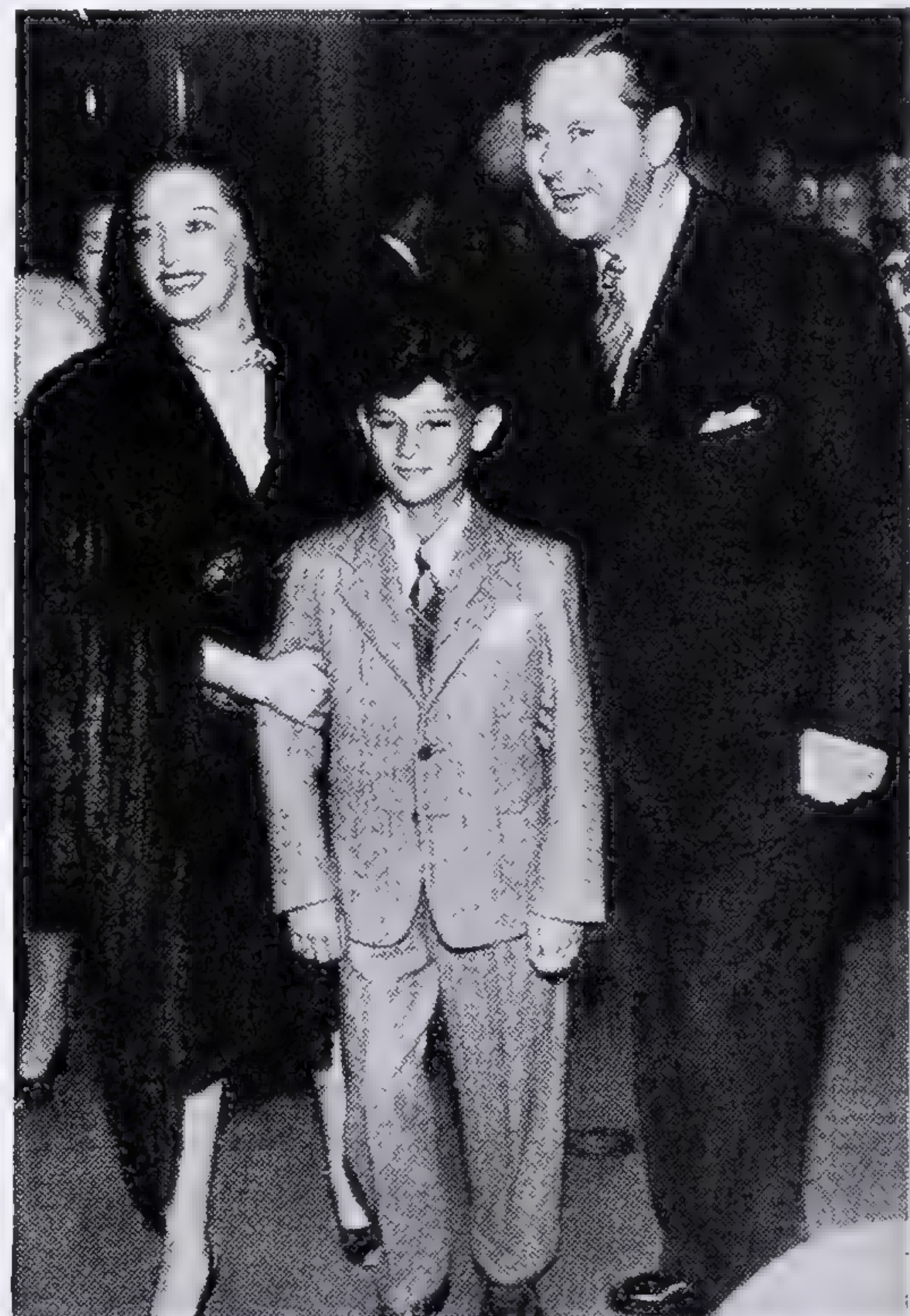
*T.M. Reg. U. S. Pat. Off.

INSIDE STUFF

the unpredictable weather conditions on the Wyoming set of "My Darling Clementine" and how storms and clouds would appear in an instant. "Isn't there any weather report for this district?" the director finally asked and was told a certain Indian in the neighborhood was a sure weather prophet. Agreeing to take the job the Indian daily reported a clear day, a cloudy day, or approaching rain with amazing accuracy.

Finally one day the Indian failed to report and was sent for. "What kind of day is it going to be?" the director demanded. "Me no know," the Indian shrugged. "Radio broke. Me no get government report any more."

Random Items: Lots of speculation about what will happen when Orson Welles returns to Hollywood after his current successful New York stage season and takes up his directing chores at Columbia where his estranged wife Rita Hayworth also toils. The optimists will bet you that when they see each other again Orson and Rita will make another try of their marriage—because he's carrying such a torch for her. But if they get together again Cal will be surprised. Also, some people think his first assignment will be directing Rita in a picture. But studio bosses say no. . . Kids who hang around outside the Brown Derby have a new gimmick in the autograph-getting routine. They carry victrola records—getting them signed. So many disk-makers like Dinah Shore, Judy Garland, Frankie Sinatra lunch there. . . It was Hedy Lamarr who insisted that Dennis O'Keefe dye his hair but so blonde for the picture they're making together. Says it shows her off more that way!



Their son is Irene Dunne's son in "Anna and the King of Siam." Bebe Daniels and Ben Lyon with Richard at the premiere



GLENN FORD

straight from the
arms of *Gilda*

with

JANET BLAIR

in

COLUMBIA
PICTURES'

GALLANT JOURNEY

*a wonderful love story...
a great motion picture!*

with

CHARLIE RUGGLES · HENRY TRAVERS · JIMMY LLOYD

Original screenplay by Byron Morgan
and William A. Wellman

Produced and Directed by

WILLIAM A. WELLMAN



**“ME! I choose
to stay
single!”**



**Hooey!
You'd like
to choose a
husband. So
start right.**

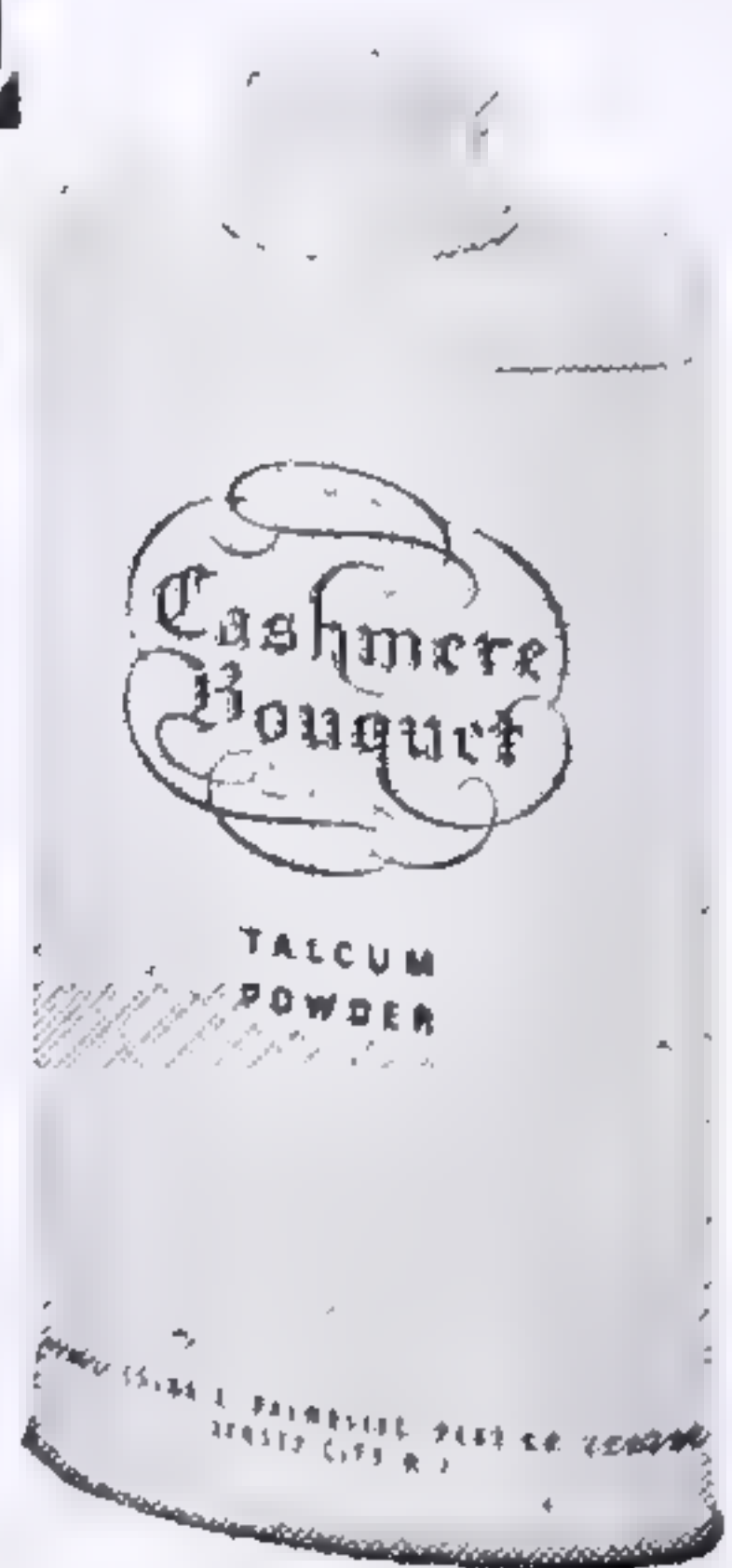
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INSIDE STUFF

Atwater Kent party junior attraction, Margaret O'Brien, chats with the Dane Clarks



Three cheers from Jimmy Stewart for the fast quips of the emcee George Jessel



Gloria De Haven and Glenn Ford have their cake and eat it too. P.S. Their spouses were also there



Tom Drake kibitzes on Beverly Tyler and Kelly Green

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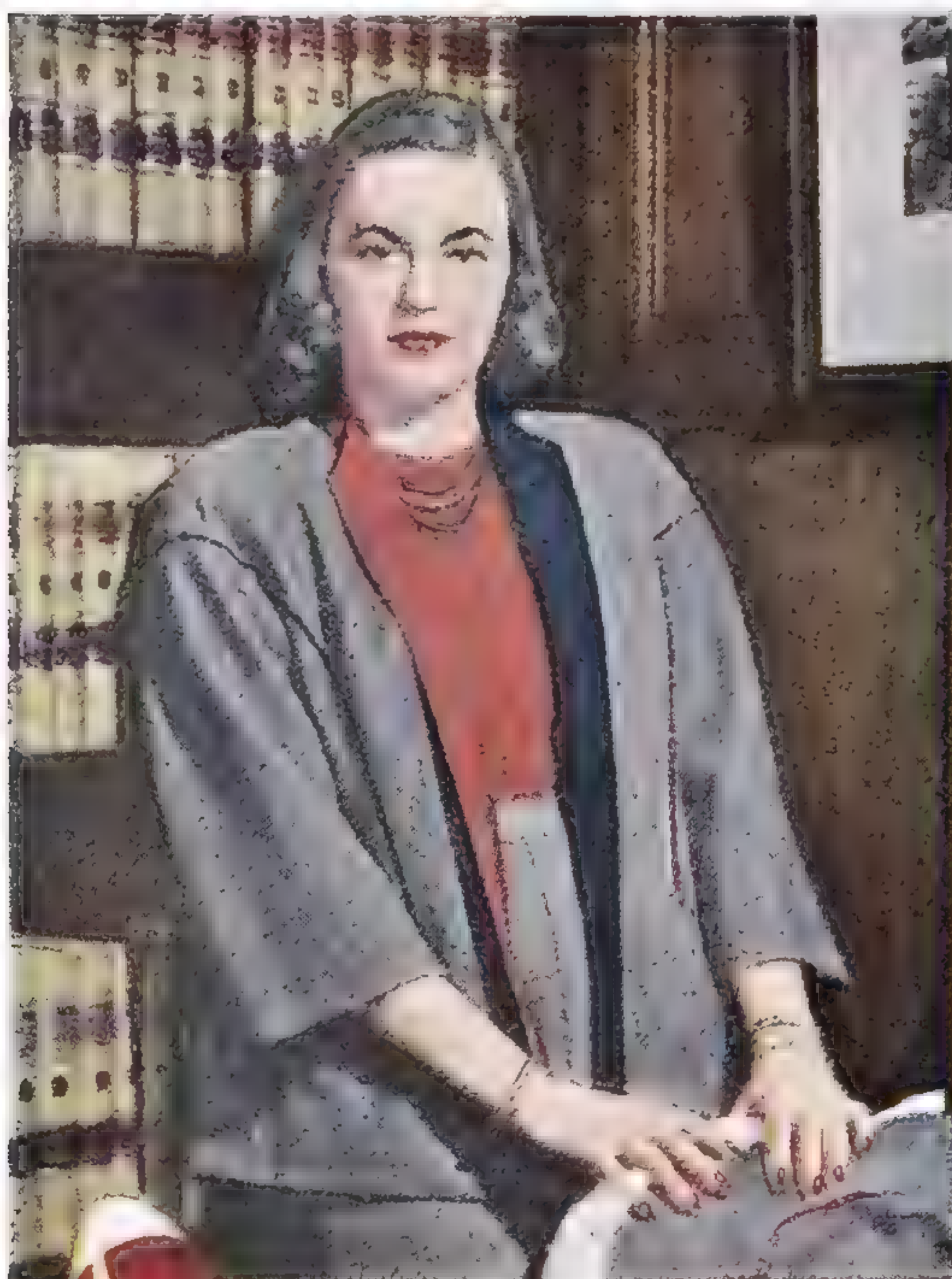
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INSIDE

Over There: A cheery letter from Bill Eythe in England is like seeing London itself. Bill tells of visiting all the historical places—Poets Corner, the Abbey, Shakespeare's home. Seems on his off days Bill takes a bus to a treasured historical spot and then slowly walks home through the city, missing nothing. Production methods are different there, he tells us, with actors being consulted on scripts as to changes, etc. The question his fellow workers ask most often is: "Is it true American production methods are streamlined like a factory output?" Bill didn't tell us what he answered but we judged from his letter England could bear with a little snappier production methods.

Hurd Hatfield, also abroad, is the envy of every Frenchman in town. Jean Pierre Aumont or Boyer would have given anything to play in the Renoir picture Hurd is making in Paris and in French, too. Hurd is living at the George V and having himself a whirl.

Jeep Jaunt: There was an odd twinkle in Mark Stevens's eye as he stood in Cal's doorway. "Ready?" he asked. We were ready but not for the vehicle that stood at our door—a tan jeep with a matching top and two seats. We bounced up the twisting roadways past Mary Pickford's home, with Cal's head bobbing and teeth rattling as the jeep hippity-hopped its way to the Stevens home. Mark had bought the jeep only a few days before and was like a kid with a new toy. Annelle, his charming wife, laughed as Cal practically fell apart getting out of the thing. We had come to dine with the young couple and to report to you that Mark and Annelle have our nomination for the couple most like you or the young couple next door. They live in a charming but cozy home far enough away from downtown to seem another world. In order to have an extra room for their expected



Breaking ground for veterans' hospital to be erected by Motion Picture Association: Nancy Guild, Bebe Daniels, Jean Hersholt, Maria Montez and Jane Powell

STUFF

child, they persuaded their landlord to build on another room and they had to pay all the building expenses. "And coming on top of doctor bills, it's a tough proposition," Mark said.

To top off their problem, their cook left, with Annelle having no more knowledge of cookery than a child. But she's learning. The steaks may get too well done while the potatoes are still baking, but her hollandaise is perfect and the coffee isn't bad. And like thousands of young husbands, Mark will ask, "Well what did I say that's wrong?" when Annelle fixes him with a wifely glare.

They have already chosen a name for their first baby—Annelle if it's a girl and Mark if it's a boy. The hours of rehearsals necessary for the role of the song-and-dance man Mark plays in "I Wonder Who's Kissing Her Now" leaves him exhausted after his recent illness so Cal left early realizing that in Hollywood they are average young people living normal average lives and darned if it wasn't worth a ride in a jeep to find that out.

Gratitude?: Hollywood is chuckling over the actor who visited a director on a studio set to express gratitude. "When I was nobody you were kind to me," the actor said, "and now I want to express appreciation." The director begged him to forget it but the actor would have none of it. "No, no, I want to do something for you and I've decided what it shall be," the actor said. "I know you own a Ford agency in Beverly and I'll be happy to buy a Ford from you. I'll pay for it, of course, and you can have lots of pictures made of me with the car to help your business."

As new Fords are almost impossible to get and this was a trick to get one, the director politely but coolly ignored the gesture of such gratitude.



• The King of Siam," Rex Harrison, helps Anna, Irene Dunne, make dainty foot print in cement at Grauman's Chinese

FRANCES GIFFORD, STARRING IN M.G.M.'S "LITTLE MR. JIM"

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No other shampoo leaves your hair so lustrous, yet so easy to manage.

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THE RIGHT NUMBER is Jean's day-time "do"... her bright Drene-lovely hair arranged in this simple center-part with shining-smooth turned up roll. "Never let dandruff spoil the sleek beauty of your hair," warns Jean. See how Drene removes unsightly dandruff the very first time you use it.

JUST THE RIGHT NOTE to draw admiring glances... charming Jean Lord's Drene-lovely hair gleams in upswept flattery. Because Drene is not a soap shampoo, it never leaves any dulling film on hair as all soaps do... actually reveals up to 33 percent more lustre! "And," says Jean, "It's easy to keep shining curls and rolls in place when you use Drene Shampoo with Hair Conditioning action."

Drene

Shampoo with Hair Conditioning Action



Introducing Beverly Tyler who's size nine and nineteen—petite and pretty example of . . .



Beverly, of "My Brother Who Talks to Horses"

THE *Triumphant* TEENS

BY SARA HAMILTON

SHE'S nineteen and talks incessantly of the time when she was young. After "The Green Years" audiences everywhere talked of Beverly Tyler who played the Scottish sweetheart of Tom Drake and invariably referred to her as "young." It has her puzzled. After all she's been with M-G-M for four years and, as she points out, that makes her a veteran—an earnest red-headed, green-eyed veteran who is rapidly recovering from frustration, shyness and an inferiority complex.

Sunday school, she believes, is a good starting place. Beverly's singing in the Methodist Sunday school choir in Scranton, Pennsylvania (where she was born) so impressed the singing coach, Mrs. Earl V. Tolley, she took her to New York for extra coaching with Frank La Force.

In no time Beverly had a singing role in a soap opera, thus gaining valuable experiences. With a chum on the program and her parents, she was walking down Broadway one day when her young friend urged her to go into the Loew's building and contact the M-G-M people. Beverly thought it a lot of nonsense but decided to take the chance. Perhaps it was her indifference, or perhaps fate, but two minutes later Beverly was singing for Mr. Marvin Schenck and ten minutes later, to her bewilderment, was asked to make a test. She made it, was signed and with her mother went to Hollywood. Later her father, an executive with a typewriter company, had his business transferred to the coast and joined his family.

For three years she sat at "the children's table" in the M-G-M commissary and sulked. Every other child on the lot got a chance but Beverly who had the odd misfortune of being a mature looking thirteen. She regularly attended classes in the studio school room with Virginia Weidler, Elizabeth Taylor and other students, studied voice and ballet in the afternoons and in the evening returned to the home of her parents Mr. and Mrs. Warren G. Saul (Beverly's real name) to storm about the other kids getting all the parts.

At sixteen her chance came and, armed with Mr. Mayer's reluctant consent, she

and her mother took off for New York and the musical play "The Firebrand of Florence" with Beverly singing the lead. The show lasted little more than two months but from the experience she emerged poised, sure of herself, no longer resentful and quite a dish. So much so the studio did a quick double take, ordered her to acquire a Scottish accent overnight and test for "The Green Years." She made it with colors and red curls flying. And to prove she's not so young despite those nineteen years, she's now playing Tom Drake's wife in the atom bomb picture—and "so there," she adds.

SHE'S an only child and thinks maybe it shows. Claims an only child has a certain independence of manner that could be mistaken for snootiness.

One knows somehow she'll never falter from this point on. She has no car and like millions of others is waiting for that promised new model. Meantime, she uses most of her spending money on taxis.

Languages, because of her music, was her favorite study. And when she completed her M-G-M high-school course at the age of sixteen she joined the graduating class of the Los Angeles High School to receive her diploma.

She's happy about her potato complex. She doesn't care for them or too many sweets. Which may account for those size nine frocks which she selects herself.

She's waiting until she can afford the real thing before she wears jewelry or fur coats. She's sensible about most things, dates her "Green Years" co-star, Tom Drake, doesn't care for night life and never expects to. She's waited too long to get places and nothing will interfere with work and study—until the right one comes along, that is—she adds.

Scranton, of course, is right proud of their native daughter and when "The Green Years" opened in New York, over a hundred of them traveled down for the opening. She thinks maybe the force within, which keeps her studying and practicing, may be because of those back home who believed and encouraged.

M-G-M Star on the Cover



★ To a man, Americans agree that Luscious is the word for Lana...also Lovely, Litesome, Luminous and Alluring.

★ For your information, the "Lana" portion of her identification tag is strictly an added starter. Born in the mining town of Wallace, Idaho (which proves thar's gold in them thar hills, brother!), she was abundantly christened Julia Jean Mildred Frances Turner. She tossed out four-fifths of the nomenclature when she went into pictures.

★ Fame came unexpectedly to Miss Turner as she was languidly sipping a chocolate ice-cream soda in a drug store across the street from Hollywood High School, where Lana was a student at the age of sixteen. A friend of Director Mervyn LeRoy, who knew beauty when he saw it, spotted her at the fountain. The rest is history. Two weeks later she was playing a top role in "They Won't Forget".

★ Lana's ultra-dynamic qualities are really evident on and off the screen. She's a confirmed window shopper, an avid record collector, an expert stylist and loves dearly to drive fancy roadsters—preferably those painted red.

★ If you're interested—and who isn't?—she is five-foot-three, weighs a well-distributed 110 pounds, looks out at the world through soft grey-green eyes and still loves chocolate sodas above all others.

★ Her most recent screen appearance was with John Garfield in M-G-M's "The Postman Always Rings Twice". Her next role will be in "Coquette", famous story of young love in the deep South. Add a lilting Southern accent to luscious Lana Turner, and the result is bound to be a memorable screen treat!

Watch for her next **M-G-M** film hit!

☆ ☆ "COQUETTE" ☆ ☆

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made with SUNSWEET "Tenderized" Peaches or Apricots

Looks good! You bet it does! It's real, too. No fancy painting this! No-siree! It's a real *portrait* of a pie, photographed just after the whipped cream finish went on!

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They're rich in vitamins and valuable minerals, too. "Tenderized" for quick-cooking. Sealed in *foil* for perfect protection. Packed and guaranteed by the *growers* themselves.

Your grocer has 'em or can get 'em for you.



HOW TO MAKE IT

Rinse and drain 2½ cups SUNSWEET "Tenderized" Peaches or Apricots. Add 3 cups water, bring to a boil, and continue boiling about 20 minutes. Add 1¼ cups granulated sugar, ¼ teaspoon salt, 2 tablespoons butter, and ½ teaspoon cinnamon and bring to a boil again. Add 4 tablespoons cornstarch moistened in ½ cup of cold water and cook and stir about 5 minutes. Pour into baked pastry shell; cool. Decorate with whipped cream and additional cooked, sweetened SUNSWEET "Tenderized" Peaches or Apricots. Serves 6 to 8.

● For free illustrated recipe book, address SUNSWEET, Box K, San Jose 5, California.

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SAILORS TAKE

A Vote



The Bogarts teamed in "Big Sleep"

I read with interest the article on Lauren Bacall by Humphrey Bogart in your June issue, continuing the discussion of Miss Bacall's so-called debacle in her second released film and her much-discussed future as a screen personality. So I determined to write and say a few things.

During the war, on our ship—a rocket firing LSM (R) with a crew of eighty-two—we showed such films as "Saratoga Trunk," "My Reputation," "Rhapsody in Blue," "The Animal Kingdom" (which is now "One More Tomorrow") up to a year and a half before their general release in the States. Among these previews we were lucky enough to get "The Big Sleep."

Out of a total of over 150 films that we showed on our ship, there were very few films that they received with more enthusiasm than "The Big Sleep." I wish we had been shown "Confidential Agent" on board, if only to prove to myself (I have not seen it) that it was as poor a picture as was reported.

Soon after we had seen "The Big Sleep" I read in a Los Angeles paper that there was a great problem at Warners over Miss Bacall and that they were considering re-shooting a lot of "The Big Sleep" before releasing it to the public. All the fellows agreed that it had one of the best-written scripts, was one of the most interesting, fast-paced and smartly directed mystery films we had seen—and it was expertly acted by just about everybody involved. Not only is Howard Hawks a clever director, but he works well with Miss Bacall who is one of the most effective and interesting personalities in the motion picture business.

Mr. Bogart says that there is no idea that Miss Bacall is a great actress. Since very few screen actresses, even themselves, would claim to be great actresses, this is certainly no criticism of Mrs. Bogart, and he is absolutely right in saying that she can be a top-flight screen personality. She will require special treatment, but so far as "The Big Sleep" is concerned, I know of a good audience, now almost all civilians again and scattered over the country, who'd back me up and say there is no need to worry. Get it out on screens and see if we aren't right!

Sincerely,
DAVID MALLERY,
Franconia, New Hampshire

TOO INTERESTING ... FOR SAFETY!

The startling story of a mind that lost
itself...of a man who couldn't forget a
kiss...couldn't remember a KILLING!

RKO
PRESENTS

PAT O'BRIEN • CLAIRE TREVOR
HERBERT MARSHALL

in
CRACK-UP

with
RAY COLLINS • WALLACE FORD • DEAN HARENS
Directed by IRVING REIS • Written by JOHN PAXTON, BEN BENGAL and RAY SPENCER

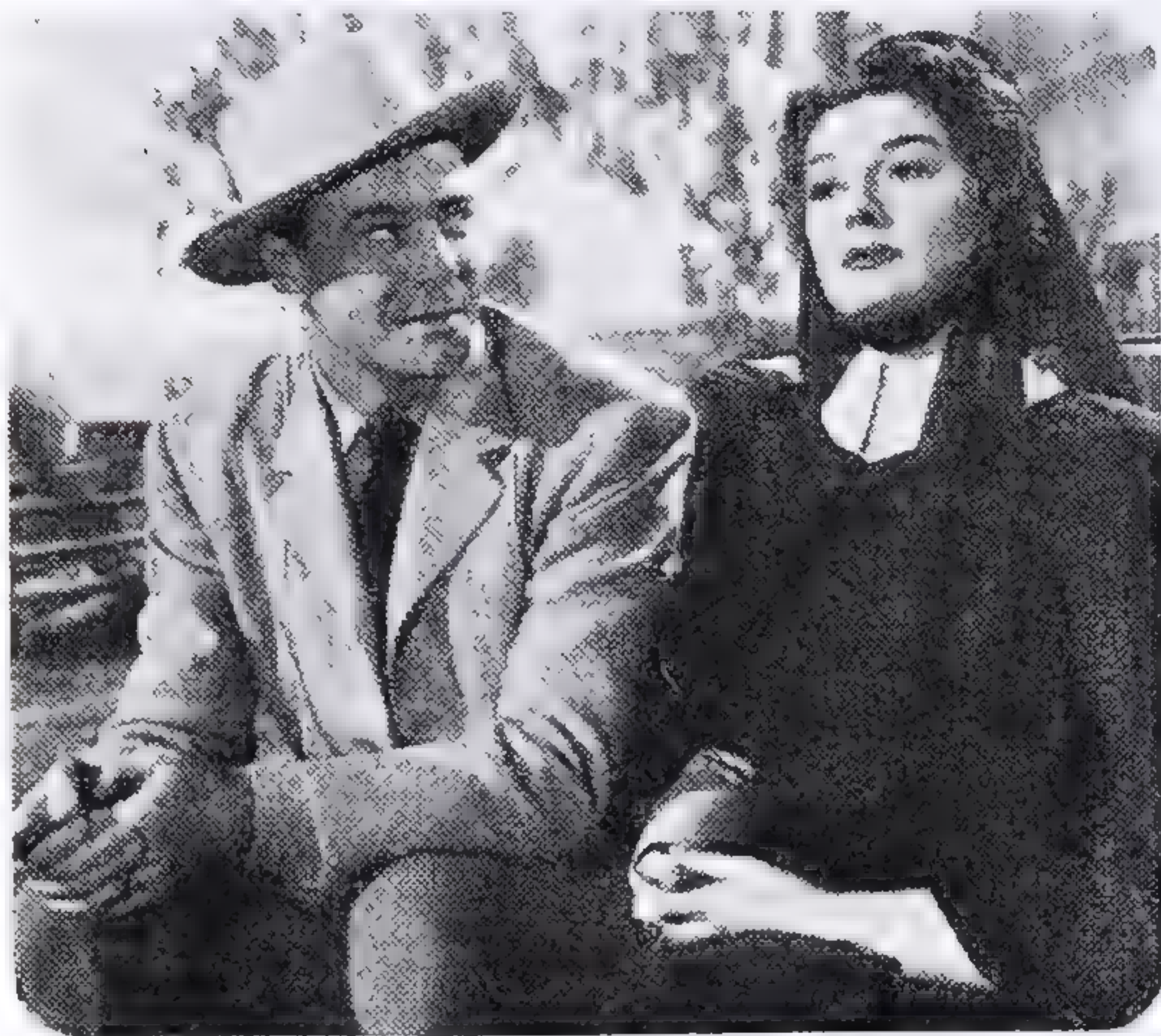


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RADIO
PICTURES

The Shadow Stage

A reliable guide to recent pictures. One check means good; two checks, very good, three checks, outstanding

✓✓ Sister Kenny (RKO)



Woman with a dream: Dean Jagger and Rosalind Russell in a great, true drama

SISTER Kenny was a remarkable woman; this film of her life is no less a remarkable motion picture. It has the power of simplicity, the dramatic punch of realism and the finished touch of some excellent acting by Rosalind Russell and Alexander Knox.

The facts behind the film are well known: An Australian nurse's discovery of a new treatment for infantile paralysis and her lifelong fight to get that treatment recognized by orthodox medicine. Rosalind Russell plays Elizabeth Kenny, makes her lovable as the young ambitious nurse, admirable as the fighting middle-aged woman who gives up marriage to Dean Jagger in

an effort to help the stricken children of Australia, symbolic as the aging humanitarian who comes to America, after England has turned down her plan, in search of official recognition of the Kenny treatment.

The battle between the careful investigation by medical circles of a new treatment and the courageous work of pioneers in that treatment is well presented; Alexander Knox as *Dr. McDonnell*, believer in Sister Kenny, is outstanding.

This is a film that belongs among the best of the year.

Your Reviewer Says: A superior stand-out

✓✓ Blue Skies (Paramount)



Colorful triangle: Joan Caulfield, Fred Astaire and Bing Crosby in gay musical

FRED Astaire's marvelous dancing reaches its peak in this nostalgic Technicolor musical featuring Irving Berlin's haunting melodies. The long skirts of twenty years ago cannot take away the charm and gaiety of the picture's mood and teen-agers will laugh as heartily as their elders at Fred Astaire and Bing Crosby in their song-and-dance-man routine.

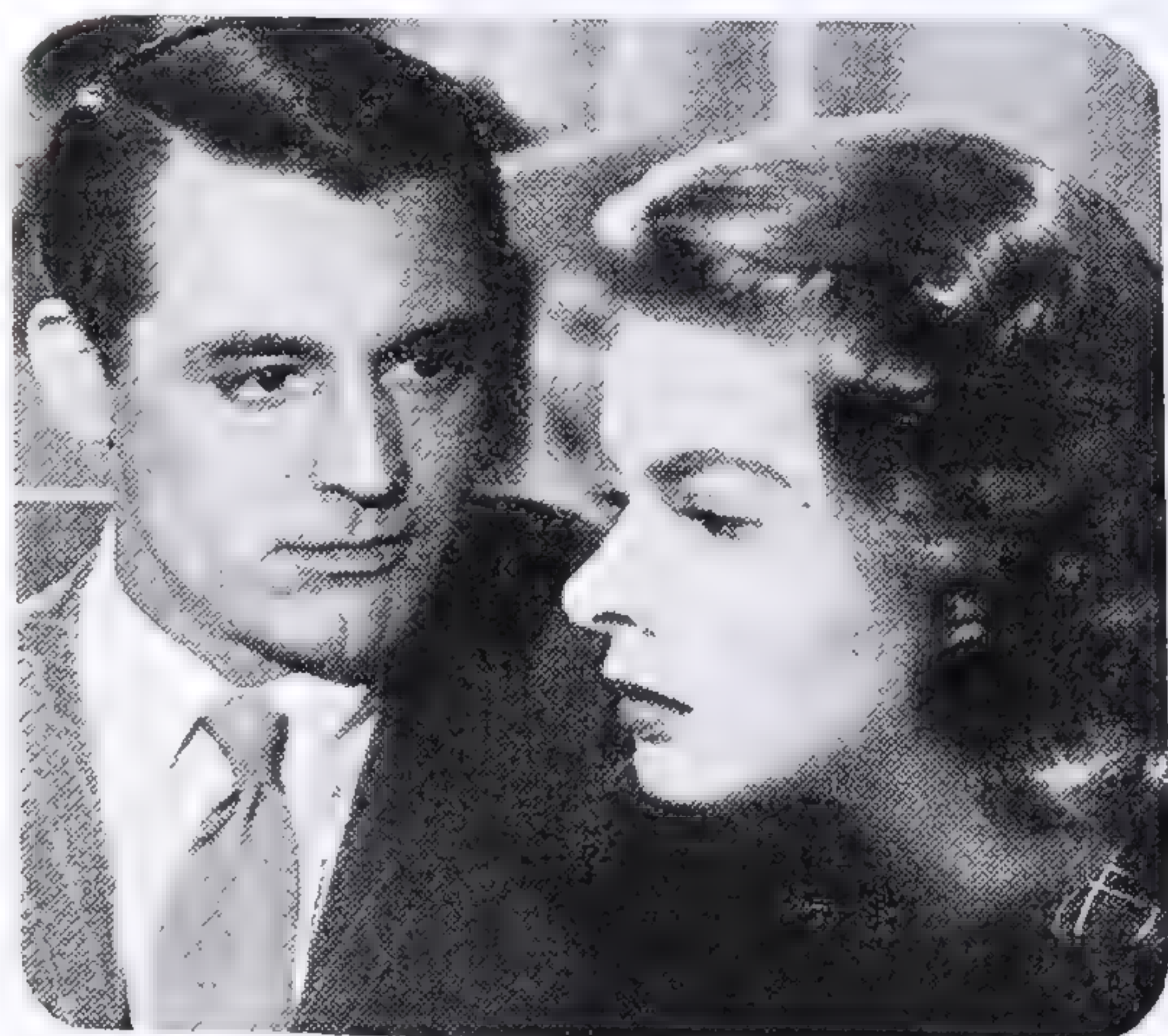
The plot is told in story form with Fred Astaire, as radio raconteur *Jed Potter*, turning back the pages of their lives in the hope that he can bring his friends Bing and Joan, who have been divorced, to-

gether again. Bing, as the restless night club owner, was never in better voice. Joan Caulfield, heart interest for Fred and Bing, is beautifully decorative. Olga San Juan as *Nita Nova*, Fred's cute and capable dancing partner; and Billy De Wolfe as *Tony*, Bing's funny-man-Friday, establish themselves as newcomers to be remembered.

And for the dancing climax there is the insinuating rhythm of the "Heat Wave" number.

Your Reviewer Says: A technicolor treat.

✓✓ Notorious (RKO)



Pursuit in danger: Cary Grant and Ingrid Bergman in high suspense film

WRAPPED up by Hitchcock and delivered by competent Ingrid Bergman, Cary Grant and Claude Rains, this story of intrigue south of the border comes through as something to talk about. It gets off to a slow start: Miss Bergman is the daughter of a traitor but is a patriot at heart; she is reformed from a drink-and-be-merry life by secret agent Cary Grant and sets off with him to Rio to be a government agent. Love comes flying in the plane window and in a week's time is there to stay. This haste is necessary, since romance is but a prelude to the real plot, a humdinger that keeps you edging forward on your seat until the last episode, a classic in suspense.

There is no attempt at too much window-dressing; thanks to good direction and good acting, the picture is played quietly without too many heroics on the part of Grant or too much melodrama from the villains. As a result, the film gains in authenticity.

The Bergman technique is tops; Grant does his more or less routine job well. Claude Rains turns into a bad man with complete ease, but we will admit it is somewhat of a shock to see that gentleman, usually the noble square-shooter, perpetrating such a horrible deed as he does in this one.

Your Reviewer Says: Get ready, get set, go!

(Continued on page 26)

BY MARIAN QUINN KELLY

For Best Pictures of the Month and Best Performances See Page 26

For Complete Casts of Current Pictures See Page 144

For Brief Reviews of Current Pictures See Page 142

"Oh, she's a Blonde and can get away with it!"



MAYBE a blonde *can* get away with it for a little while . . . but a brunette—never! Those telltale flakes and scales show up all too plainly and people begin whispering "infectious dandruff" and draw away.

Look Out, Lady!

If you have the slightest evidence of infectious dandruff—flakes, scales, or itching—better start at once with the delightful treatment that has helped so many . . . Listerine Antiseptic and massage. Make it a part of your regular hair washing routine.

Remember, infectious dandruff is nothing to fool with . . . and women as well as men can contract it.

Kills "Bottle Bacillus"

Early and regular Listerine Antiseptic treatment may often head off the infec-

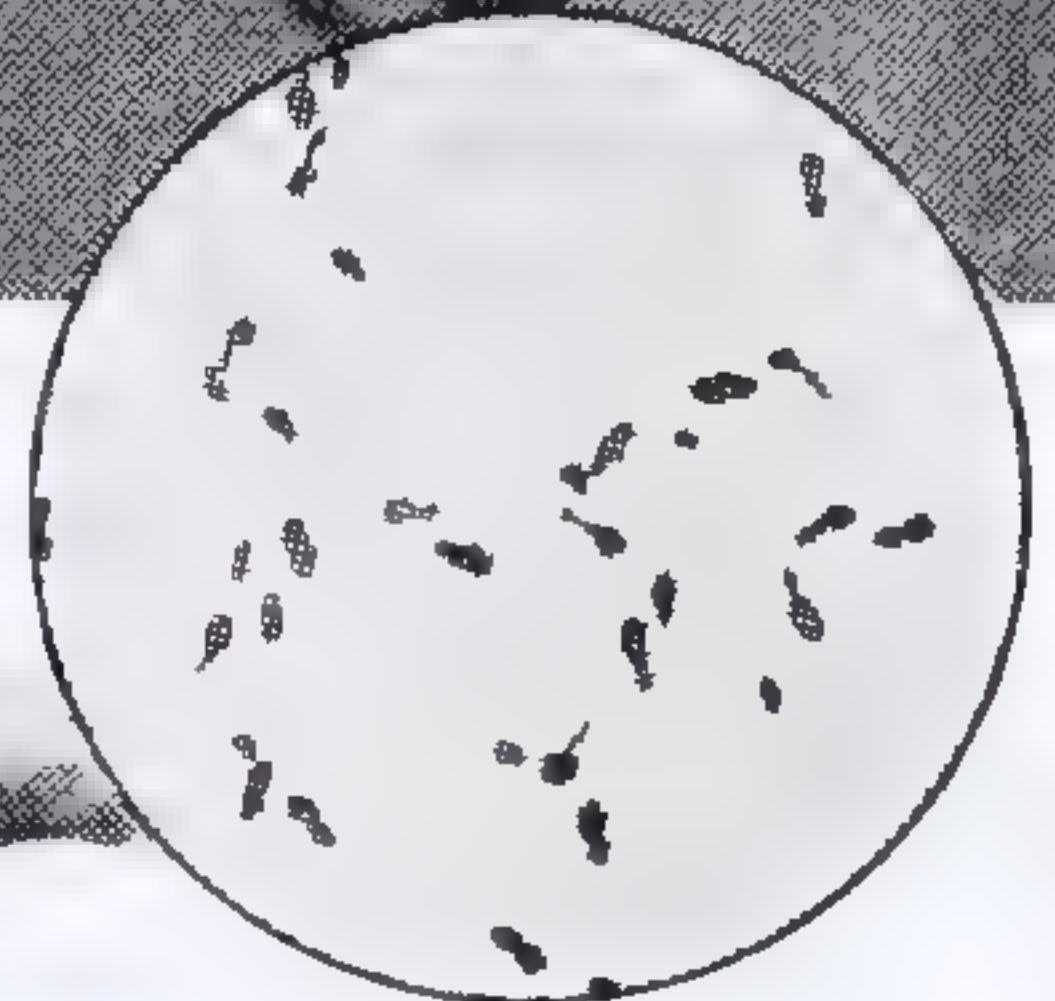
tion or relieve its severity. Here's why:

Listerine Antiseptic gives the scalp and hair an antiseptic bath. Right away it kills millions of "bottle bacillus" (*Pityrosporum ovale*), the ugly little germ that many a noted dermatologist looks upon as a causative agent of infectious dandruff.

It's Easy . . . It's Delightful

There's no mess, no bother, no smell, no grease about the Listerine Antiseptic treatment. It's easy . . . it's delightful . . . and you simply have no idea how fresh, clean and exhilarated it makes your scalp feel. You will be delighted also, to see how quickly embarrassing flakes and scales begin to disappear.

Get in the habit of using Listerine



Pityrosporum ovale, the strange "bottle bacillus" regarded by many leading authorities as a causative agent of infectious dandruff.

The TREATMENT

Women: Part hair, all over the scalp, and apply Listerine Antiseptic with finger tips or cotton. Rub in well. Carefully done, it can't hurt your wave. **Men:** Douse full-strength Listerine Antiseptic on the scalp morning and night. Follow with good, vigorous massage. Listerine Antiseptic is the same antiseptic that has been famous in the field of oral hygiene for over 60 years.

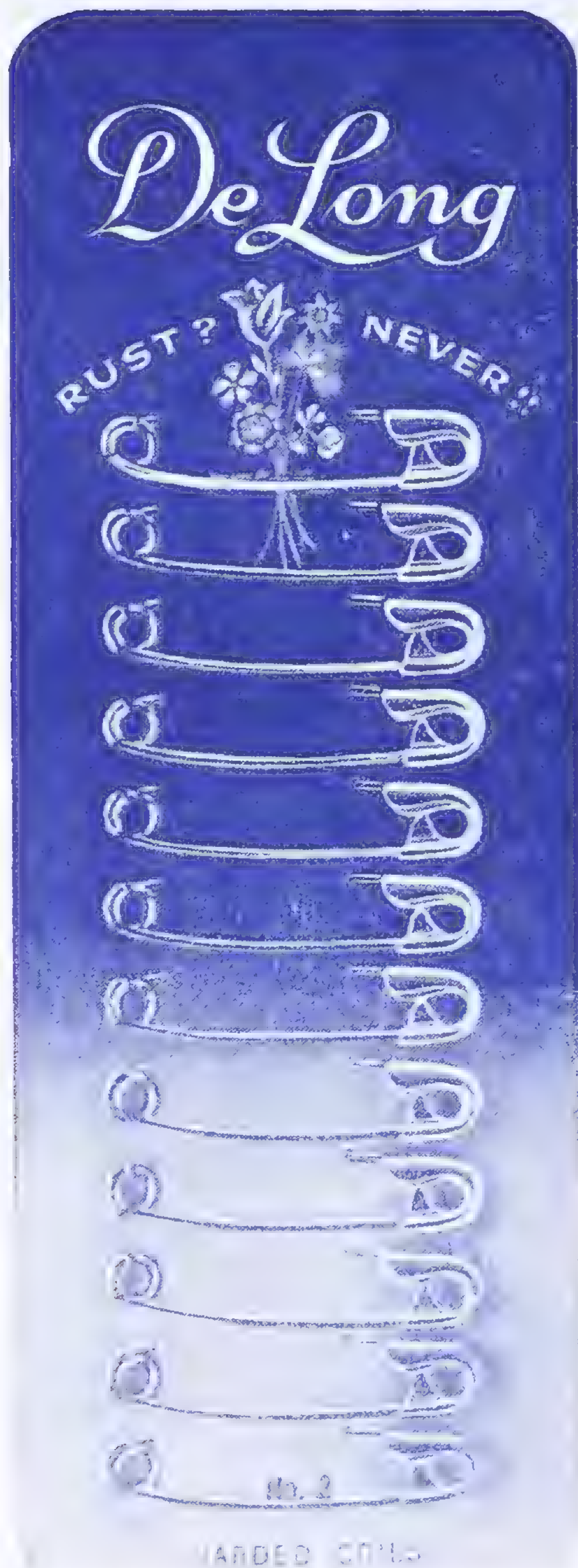
Antiseptic as a part of your regular shampoo. It pays.

LAMBERT PHARMACAL CO., St. Louis, Mo.

At the first sign of Infectious Dandruff... LISTERINE ANTISEPTIC — Quick!



The
Name You Know—
The Quality
Baby Deserves



All Brass . . Won't Rust
Guarded Coils . . Won't Catch

✓✓ The Strange Love of Martha Ivers (Wallis-Paramount)

EVEN though you probably wouldn't want to meet any of the people in this story of unbalanced emotions in a small town, there is suspense a-plenty in their lives and you'll sit on the edge of your seat as you watch the tale unfold.

Van Heflin is a hardened veteran who picks up a girl, Elizabeth Scott, gets thoroughly beaten up by thugs and comes back for more in an effort to discover why his childhood girl, Barbara Stanwyck, and her politician husband, Kirk Douglas, want to get him out of town.

Lizabeth Scott convincingly plays a probationer from jail seeking companionship and love in a world that has almost defeated her. Barbara Stanwyck reaches great dramatic height as the town's wealthiest woman who holds a lifelong criminal secret over her husband's cringing head. In his first screen role, Kirk Douglas proves himself a fine understanding actor, able to hold his own with such veterans as Stanwyck and Heflin. And Van Heflin's return to the screen is an auspicious one.

Judith Anderson is seen briefly as Barbara's aunt, as is Roman Bohnen as a scheming tutor. One of the year's most dramatic juvenile spots is cinched by young Janis Wilson, who plays Barbara as a child, while Darryl Hickman and Mickey Kuhn are two other youngsters who make the most of their early parts.

Your Reviewer Says: It's powerful stuff.

✓ Monsieur Beaucaire (Paramount)

THIS is Tarkington burlesqued by Hope—in a racing, romantic coach-and-four setting; and it turns up to be a Bob Hope special. For those who like his brand of comedy, this will be a life-of-the-party treat; for the non-Hopers it may end up just with a "silly picture" rating.

M. Beaucaire, a barber from the court of Louis XV of France, is forced by some "it may mean war" circumstances to impersonate the gay court playboy, the Duc de Chandre (Patric Knowles). The impersonation is strictly Hope; the situations give him plenty of opportunities to be the

Best Pictures of the Month

Sister Kenny
Blue Skies
Notorious

Best Performances

Rosalind Russell, Alexander Knox
in "*Sister Kenny*"

Fred Astaire, Bing Crosby
in "*Blue Skies*"

Barbara Stanwyck, Van Heflin in
"*The Strange Love of Martha Ivers*"

Bob Hope in
"*Monsieur Beaucaire*"

Dorothy McGuire, Robert Young
in "*Claudia and David*"

Frank Morgan, Keenan Wynn
in "*The Cockeyed Miracle*"

James Mason in
"*They Were Sisters*"

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big brave coward, the naive know-it-all, the comedian par excellence. In a scene where he, as the Duc, is presented to the Spanish court as the prospective bridegroom of the Infanta, he turns every trick of his trade, leaves his audience roaring up their sleeves. As a pretty French wench, Joan Caulfield complies with the first adjective superbly; the Spanish princess, Marjorie Reynolds, flirts coyly from beneath her Spanish veil; Joseph Schildkraut is a competent villain in lace cuffs.

The action steps drolly along, the lines keep up a fast pace; Hope's buffoonery is unrestrained.

Your Reviewer Says: If you like Hope, you'll love it.

✓✓ They Were Sisters (Rank-Universal)

THIS is James Mason at his sadistic best. It is the portrait of a man whose dark moods leave a sinister effect on the lives of three sisters who belong to an average upper-class English family into which he marries.

Spurned by the beautiful one of the three, he sets about to win and wreck the gentle sister, foiling the efforts of the strong sister to bring him to justice. The only person to evoke warmth from him is his eldest daughter who, interesting to note, is played by Pamela Kellino, Mason's wife in real life.

The children give excellent, touching performances and Dulcie Gray, as the gentle sister who turns to drink for escape, is most convincing. Her gradual deterioration is at no point overdone. The dialogue has sparkle and the story high suspense.

Your Reviewer Says: Dark—and handsome—bundle from Britain.

✓✓ Claudia and David (20th Century-Fox)

THE chintzy atmosphere of life on a suburban farm is spread cozily all over this new episode of *Claudia and David*, that young couple who, through the deft portrayals of Dorothy McGuire and Robert Young, have won themselves a coterie of sentimental fans.

With enough complications to keep the action moving along at a graceful pace, this installment finds *Claudia* getting jealous of *David* and his business client, Mary Astor, and *David* getting jealous of *Claudia* and her new-found friend, John Sutton. There are no dishes thrown, but all the more fun for everyone, since the marital pros and cons take the form of some typical verbal scenes that get knowing chuckles from both sexes in the audience. Something big is bound to happen to break up the bickerings—and it does, in a sequence in which Dorothy McGuire comes through with a fine bit of restrained acting.

Bertha and *Fritz*, *Julia* and *Harvey* are there, of course, but it is to the McGuire-Young team that hats are doffed for making this a neat homey picture well worth some front-row attention.

Your Reviewer Says: Two make a two-check marriage.

✓ The Cockeyed Miracle (M-G-M)

TAKE your choice of the words in the title for this one: If you don't like seeing the hereafter interpreted in celluloid, you may call this slightly "cockeyed"; if you enjoy a bit of fanciful caprice you'll go for the "miracle" side. Executed with a light touch and in the finest of taste, this has Frank Morgan and Keenan Wynn as



Some things you just can't mask, Pigeon!

CUTE COSTUME, slave girl. And you go so well inside it.

But what good is your masquerade if underarm odor gives you away? Don't ever take chances with your charm. Put your trust in Mum.

Tonight's bath was fine . . . for washing

away *past* perspiration. But to *stay* sweet and nice to be near . . . to guard against the risk of *future* underarm odor . . . play safe—use Mum!

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W. B. Associates, N. Y. 17

two "spirited" gentlemen who wander around through walls having themselves a grand time observing their human counterparts and blowing up big storms when necessary.

Morgan takes leave of the world and his wife and children to meet up with his own father—dapper Keenan Wynn in topper and cane. Before they ascend the heights, Morgan feels he has a few earthly matters to clear up—his financial affairs and the romance of his daughter, Audrey Totter, in love with absent-minded Richard Quine.

The two of them make a fantastic team that has fantastic results. Humor your sense of humor and go have some fun.

Your Reviewer Says: All in good spirit.

✓ Caesar and Cleopatra (Pascal-UA)

STRICTLY in the limited-appeal category, George Bernard Shaw's "Caesar and Cleopatra" comes to the screen in much the same manner as Shaw's other epics. Claude Rains plays a bald-headed conqueror in toga and laurel wreath, given to dashing off philosophic remarks; Vivien Leigh, looking too thin to be true, is the young Cleopatra whom Rains teaches to be queen.

The settings are perfection; every detail of the period is meticulously observed; nothing is spared to let color have full sway. In fact, the production is reputed to be the most expensive Britain has ever made.

Coming to Egypt, Caesar finds Cleopatra and her younger brother contending for the throne; throws in his weight on the lady's side; and after his short stay leaves her in possession of the land of the Nile. The lines are spiced with Shaw, the historical characters portrayed faithfully by Rains and Leigh. The main trouble is that for the last half of the picture the action becomes static.

Your Reviewer Says: Shaw plus Caesar and Cleo.

✓ Home Sweet Homicide (20th Century-Fox)

USUALLY screen mysteries are guaranteed to produce the goose-pimple, hair-on-end routine, but this does nothing of the sort. It will, rather, give you a look at three little helions—Peggy Ann Garner, Dean Stockwell and Connie Marshall—as they try to solve a neighborhood murder. Their deductions are sometimes amusing, sometimes a little boring, but the film constitutes a fresh slant on the who-dun-it side.

Since mother Lynn Bari is a writer of mystery stories, the small fry have their ammunition ready as soon as the shots are heard—alibis, hidden suspects and mysterious manila envelopes fall in and out of their hands in a fashion that has detective Randolph Scott and co-worker James Gleason realistically scratching their heads.

No great effort is made to arouse suspicion or heighten interest—the picture rests in the children's hands. At times they're capable of carrying it; at others, they obviously need a bit more outside help to turn this into anything but a half-hearted attempt at good entertainment.

Peggy Ann Garner's past performances should get her a better role than this.

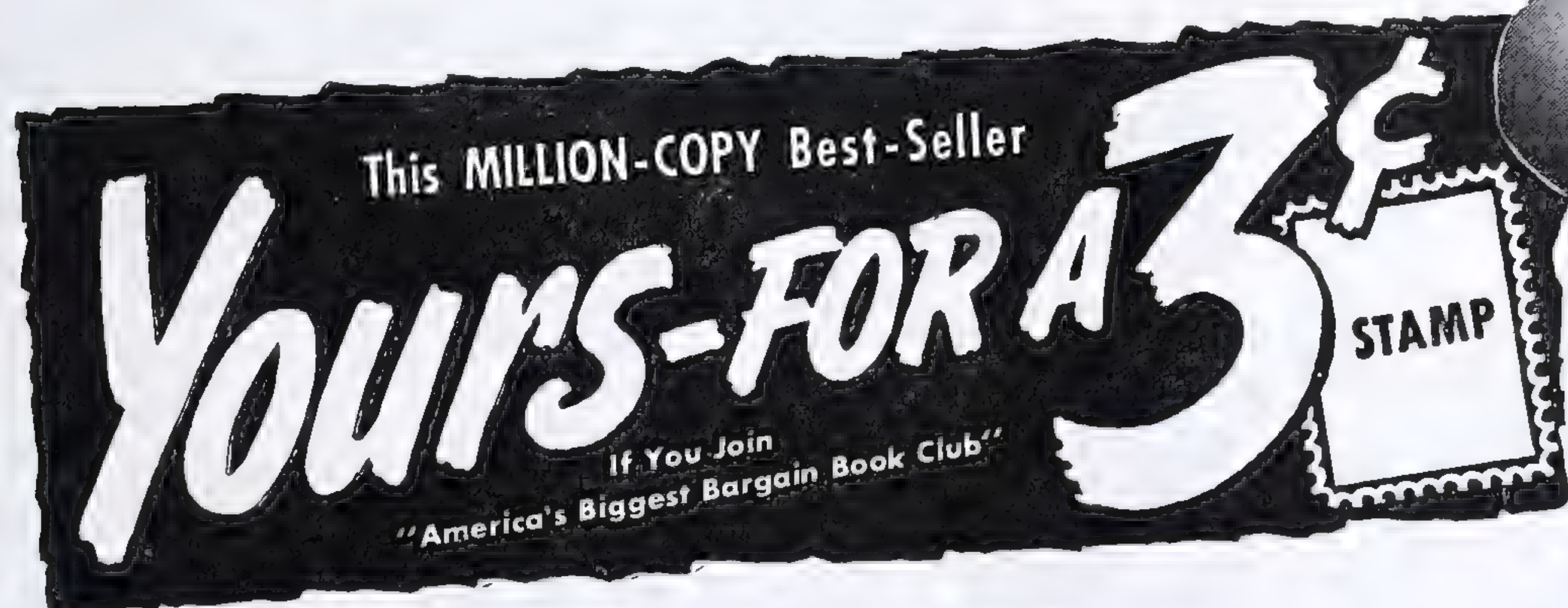
Your Reviewer Says: Toy-gun murder stuff.

Mr. Ace (United Artists)

THE idea of "Mr. Ace" was a good one—i.e., women in politics a la Clare Booth Luce. With a chance to show the exciting
(Continued on page 139)

Angel... or Devil? WHICH WAS SHE?

To the world, she was a charming, charitable woman . . . But to 8 men—her father, husbands, sons, lovers—she was a shameless and passionate she-devil!



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JENNY HAGER was so fascinating to all men that when she was only four years old she caused dashing, gay-Lothario Lt. Caruthers to elope with her mother! She drove her father, Big Tim Hager, to drown himself in rum, in fear of his own unholy desire for her! But as a child-like bride, she brought banker Isaiah Poster a new zest for living—for all his seventy years! To Ephraim Poster, Isaiah's son, she showed her true nature, shameless and merciless! For why would she taunt Eph to kill his father—then jeer at him for a coward when he accidentally caused the old man's death?

"Every Woman Is a Wanton!"

Yes, she was more than a match for Ephraim, who once boasted to his friend John Evered that he saw a wanton in every pretty woman he met and usually found it, too! Eph tried to tell John the truth about Jenny. But John, too, fell under her witch-like spell. Who wouldn't—after he had saved her from a shipwreck—and then spent a winter's night under a Cape Cod haystack with her?

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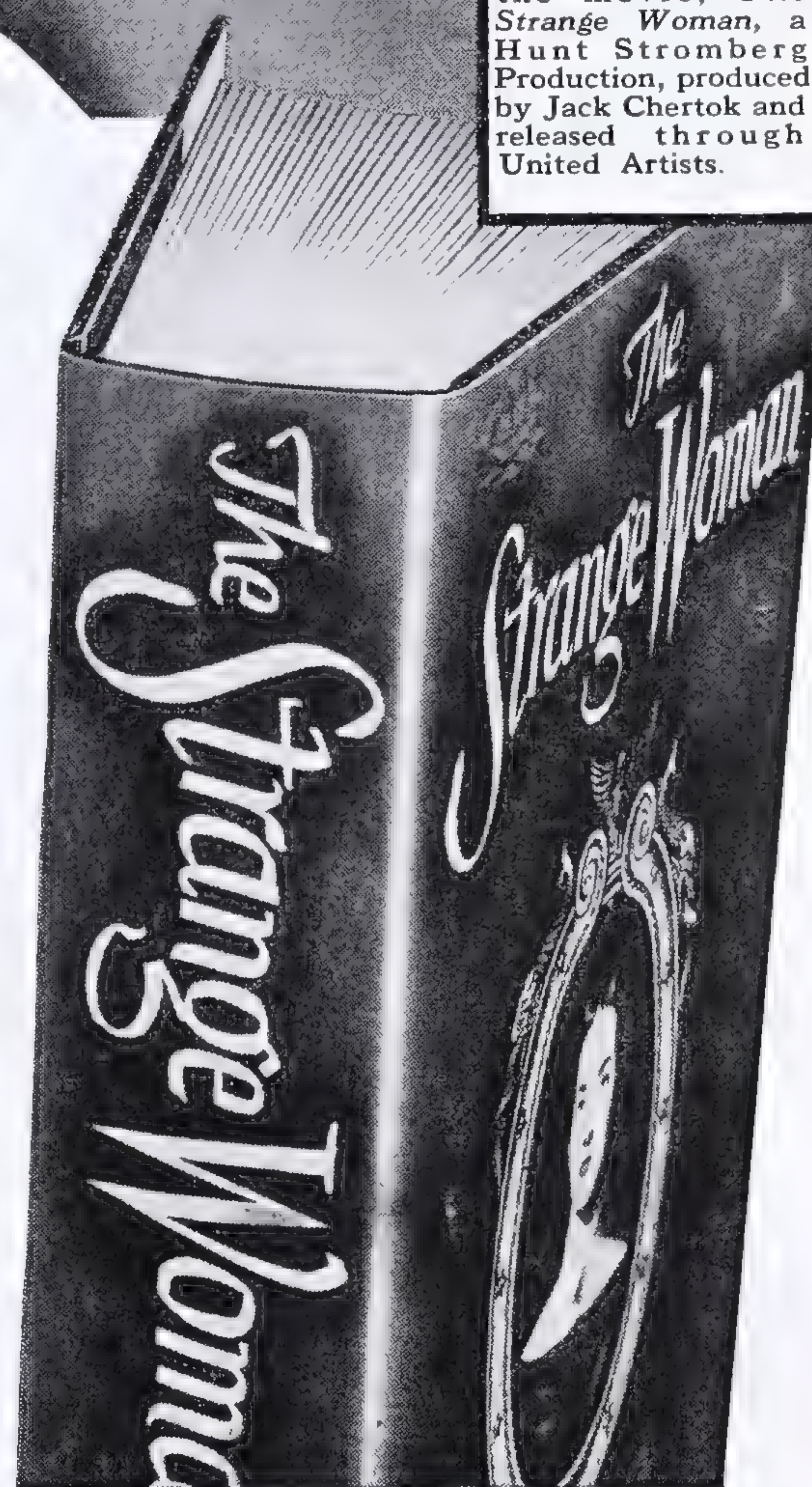
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enchantic Atlantic City!

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YOUR HEART!

Lyrics by Music by

MACK GORDON • JOSEF MYROW

"YOU MAKE ME FEEL SO YOUNG"

"SOMEWHERE IN THE NIGHT"

"ON THE BOARDWALK" (in Atlantic City)

"ALWAYS A LADY"

"THREE LITTLE GIRLS IN BLUE"

and others

"THIS IS ALWAYS"

Music by HARRY WARREN

Three Little Girls in Blue
... They're all in
TECHNICOLOR, too!

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CENTURY-FOX

Coming! DARRYL F. ZANUCK'S Magnificent Production of W. SOMERSET MAUGHAM'S "THE RAZOR'S EDGE"



Mocambo glitter for Diana,
of "Easy Come, Easy Go,"
and fiance, Henry Willson

Diamond on her finger

Diana Lynn tried it on for size "just
in case . . ." Then she thought over its
engaging effect . . . and put it on again

ONE evening Henry Willson, one of Hollywood's more eligible bachelors, dropped in at a theater to see a picture called, "And the Angels Sing." It seemed a pretty routine affair to him and he occupied himself mostly with analyzing the screen personalities who were engaged in it. That is his business. But he was familiar with most of the faces and with the abilities of their owners, so that wasn't much fun, either. Then suddenly It Happened. A flower-like girl of sixteen or so had floated across the screen. Henry sat up. He says now that he "felt funny." He knew who she was. Her name was Diana Lynn and he had seen her in another picture some time before, only he hadn't "felt funny" that time.

His professional attitude melted to a mere button and he found that instead of wondering about her acting talents he was trying to guess her qualities of loyalty, humor, intelligence, breeding . . . He didn't, he discovered, want to cast her in a picture. He wanted to *know* her.

But a still stranger thing happened to him just then. As assistant to the president of Vanguard Pictures, Inc., he is often called upon to assist in casting important parts in pictures. So he knew that if he should telephone Diana's studio, Paramount, he would have no trouble at all in getting an interview with her. Suddenly this routine procedure seemed "obvious" to him. So he began a series of the most devious maneuvers to try to (Continued on page 134)

BY HELEN PINE

They're Human, Too

BY LOUELLA

Photoplay welcomes back Louella Parsons after a siege of illness. Completely recovered, she returns to take up a vital matter close to her heart and one which has given us all cause for concern. Not only is Louella returning to the pages of Photoplay, but her radio audience will be happy to know she has returned to her Sunday night broadcast at 9:15 (EST) on ABC.

The Editors

I, who for thirty years have been campaigning for the public and the rights of our movie fans—those loyal movie-goers whose enthusiasm for motion pictures has made Hollywood as we know it possible—am now going to take the other side. For the first time in my life I am going to shake a finger of warning at certain of you. If I don't, you who really are in earnest in your devotion to Hollywood stars will suffer the consequences.

I am not criticizing those movie-goers who write letters of appreciation and are sincere in their wish to obtain photographs and autographs of their favorites. How could I criticize the kindly friends who, while I was so seriously sick, sent me thousands of telegrams, cards and letters of good cheer and hope for my recovery? I know



A moment after this picture was taken
Jeanne Crain was almost smothered



A frank and frightening appraisal of the violence that is forced upon the stars, with a plea in their behalf to end it

O. PARSONS

that, in addition to my fine surgeons and excellent nurses, it was the good wishes and prayers of my friends that saved my life.

I am attacking the peculiar form of mob violence that seems to be spreading across our nation like a virus, breaking out wherever movie stars appear. Never have I had any sympathy for ungracious actors and actresses who isolate themselves and refuse to pose for photographers, or to give autographs to sincere admirers, or to be seen by curious and friendly fans. But I am, here and now, taking the side of all the stars who have suffered at the hands of those reckless and thoughtless others who in some instances have actually inflicted personal violence.

I want to cite some actual cases of what happens when people let themselves be caught up by this disease. I believe they should be publicized in the interests of those of you who are real friends of the movies and who must be as anxious as I am to prevent such occurrences in the future.

Take Mark Stevens, for example. He is not sufficiently well known to have been the victim of the disgraceful demonstration of a few weeks ago. What happened to Mark is a (Continued on page 115)



They use autographing as excuse to tear off Bob Hope's tie and buttons



At "Canyon Passage" preview, Elsa Maxwell's new bonnet is a Yakima headdress



Katie Hepburn, expert lens-dodger, pleased Bill Grady when she did a turnabout at Cinematographers' Ball

HOLLYWOOD

Our expert puts on her thinking feathers and

BY ELSA

HOLLYWOOD is like a rapidly growing child. Turn your back on it for a day or a week and it changes. So you can imagine what happens in six months. Or can you?

Frankly, I wasn't prepared for some of the changes I found when I returned this year. But it was fun finding them nonetheless.

What, for instance, was the big social event of the summer? Was it an affair for a visiting rajah from Hyderabad given by the elite in the hanging gardens of Brentwood? Not by a long shot! It was the Cinematographers' Ball given by Hollywood's crack cameramen at the Cocoanut Grove. And a heartening sight it was to see these artists of the lens come into their own! For years they've battled Hollywood's unwritten caste system, rarely mingling with stars and executives socially. Now it's their day. And that was their night. For the elite were there, all right, but strictly by invitation. I might even add there was considerable vying for bids.

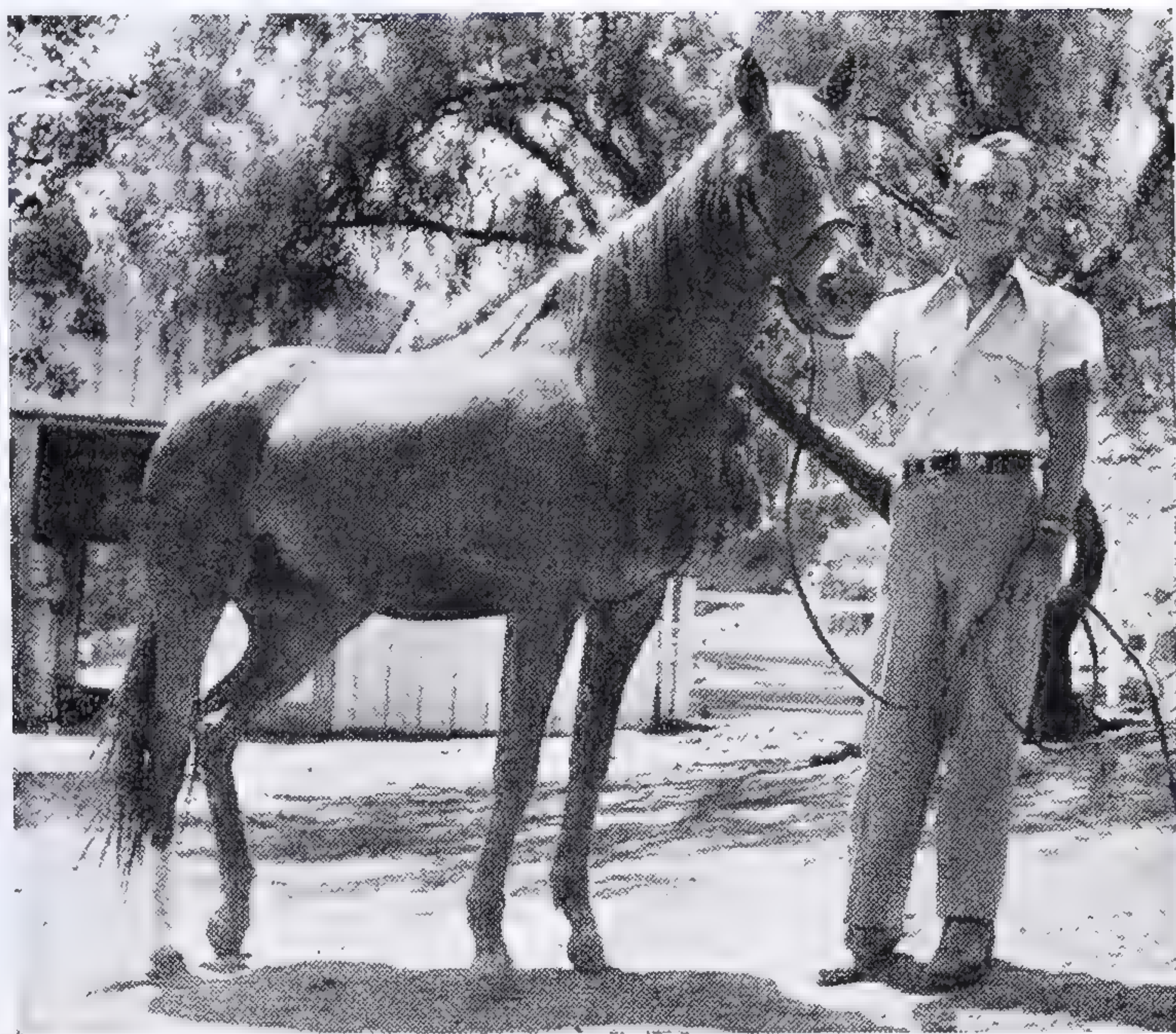


Winner in social battle, Cameraman Lucien Ballard, married to Merle Oberon, the former Lady Korda

HAS CHANGED!

reports these fascinating new film colony finds

MAXWELL



It's out in the sun these days for many stars, including Alan Ladd, who now has an embryo riding stable

Darryl Zanuck and Douglas Fairbanks, Jr. took me in tow. Shirley Temple was there. And Jim Stewart. Even Hepburn, who is usually camera-shy, posed willingly while Grady, Metro's casting director, beamed, "See, Katie, it doesn't hurt!"

Towards the latter part of the evening there was a blare of drums and Errol Flynn, borne in upon a palanquin, portrayed that great poobah, The Cinematographer of the Future. It was a palatial throne borne by four black "slaves." Over Errol's head, like a blinding umbrella, were flash bulbs. To add a modern touch—Flynn wore a tuxedo and there was a sign, "Quiet! Genius at Work." Fun, of course, it was. But it was also significant of how the cameramen are taking their place.

Hollywood's changed many ways besides photographers' parties. There's the new ice cream parlor on the Strip, Wright's, with the picture window looking out on Sunset Boulevard and the stars standing in line for the double rich sundae specials.

There's the brand new Cabana Club, a huge new beach (Continued on page 128)

A knight and



Laurence Olivier's "Henry V" is considered an outstanding film of all time



It was a cold, drizzly morning in early May. At La Guardia Airport, a group of us huddled together anxiously watching the clouded sky. Suddenly, the whir of motors was heard and a Pan American Constellation winged its way toward the landing field. Exactly seventeen hours after it took off from England, landed in New York—ten minutes late.

There were twenty-six passengers aboard—all members of London's celebrated Old Vic Repertory Theatre, but for everyone waiting, the focal point of interest centered on two people—Vivien Leigh and Larry Olivier. As they disembarked Vivien came first, looking beautiful in a Paisley snood that framed her classic features and wearing the same mink coat that she had worn when she had left New York six years ago. Larry followed,

grinning from ear to ear. And then a lovely thing happened. As if a switch had suddenly been turned on, the sun came out in all its brilliance. It seemed to say, "This is a very special day. Welcome back!"

Six years. It was hard to believe so much time had elapsed since that May afternoon in 1940 when they left. Now that they were here again, it was as if they had never left. Yet, how much water had flown under the bridge in that interval! The war—and Larry, a Sub Lieutenant in the Fleet Air Arm. Vivien, spending gruelling months entertaining the troops in the embattled Mediterranean area. Their home in Chelsea blitzed, but luckily not to the ground, nor when they were in it. Blackouts, ration points, food shortage, clothes coupons, no petrol, buzz bombs and debris. Was there ever a lifetime before this? And then, miraculously, civilians

his lady



A whirlwind visit to America
with a promise for the future
from these two who lived and
served on borrowed time—
Vivien and Laurence Olivier

BY RADIE HARRIS

Scarlett O'Hara becomes Cleopatra: Vivien Leigh in "Caesar and Cleopatra"

again, and back to work, conscious of the gap left by rows of wooden crosses. Larry shooting "Henry V"—ten months of exhaustive effort to make this masterpiece which he directed, starred in and produced against the odds of wartime restrictions and hazards. Vivien, shooting "Caesar and Cleopatra," working nine tedious months under the same handicaps but relieved of the personal responsibility that was Larry's.

Hollywood beckoned via cable and transatlantic phone. "Come back. Write your own ticket. Why stay in London now? In Hollywood, the only 'blackouts' are on the stage of the El Capitan Theater. There is no rationing of anything—including 'hams.' You only stand in line for movies and nylons."

Utopia—trimmed in green!

It was tempting bait, no (Continued on page 78)

Flight to Boston where Olivier received degree from Tufts



Color pictures by Apger



The cheery, colorful cottage at Pebble Beach on the Monterey Peninsula is Greer and Richard Ney's pride and delight. Greer, a redhead with a "green thumb," is the star of "Sacred and Profane"



A marriage based on mutual loves—Richard Ney and Greer are home lovers, inveterate readers

Second Chance

The angry sea was dragging

her down. Then a strong

arm reached out . . . and

Greer Garson knew a new

meaning to life

BY RUTH WATERBURY

GREER GARSON was having the afternoon off because George Cukor, the director of "Sacred and Profane," had been taken suddenly ill.

It was a particularly exquisite, hot, late-summer day. The French doors were opened, out of the gracious Garson drawing room, which is all antiqued woodwork, low green velvet-covered couches and flowers. From its cool depths, you could look out through those open doorways, onto the garden greenery and the flower borders and watch the golden leaves from the sycamores spiraling lazily down into the swimming pool. Occasionally you could hear the swish of a limousine, going by the high hedges to some other swank spot in Bel-Air, but that was the only sound that disturbed the lazy quietude.

Greer was wearing a very simple white cotton wash dress and her hair wasn't "set" but rayed out on her shoulders in wilful, natural curls. It was unusual to see her when she wasn't groomed to the teeth, and the effect of it was not to make her less beautiful but more so. That was because there was a relaxation about it, a relaxation that was reflected in her sensitive, highly emotional face, and in the atmosphere of her home, and as I was soon to discover, in Greer's very spirit.

"You should have been here an hour earlier," she said. "We were all in the pool then—mother, Richard and I. Now they two are dressing quite properly—they're naturally natty, anyhow—but I . . ." She spread her expressive hands and grinned from the (Continued on page 137)

John Payne



Powoln

The youngster with wings in his eyes, now a star in "The Razor's Edge".... John Payne

TAKE-OFF

His father, his home, his dream—all

were gone. But a minister and a flier

named Slim told John Payne how to

barnstorm until he hit his course

BY MAXINE ARNOLD



Even the Army wouldn't let him be a flier (he was over-age) but he's buying his own plane soon

YOUNG John Payne stopped digging for arrowheads to watch a small speck in the far distant sky. He stood up in the freshly-ploughed field, one hand over his eyes, squinting. Getting bigger all the time. No doubt about it. This was no hawk. It was an airplane. The barnstormers must be heading South for the winter again.

The speck was now about over Mill Mountain on the edge of Roanoke. In a few minutes it would drift onto the field near the Payne place. The pilot would be tying it down to a fence post, covering the engine with canvas for the night. Folks would be gathering around, asking questions. Making big plans to go up for a five-dollar ride—ten dollars for a double one—the next day. John had the five dollars but his Mother wouldn't ever let him go up. She was afraid of the big wobbly "kites." When he got older . . . maybe.

Once a flier had let him "try out" his cockpit, sit in the plane. He'd laughed as the excited little boy with the flushed face and dimple in his chin ran a hand speculatively up and down one canvas wing. You had to know what they were made of if you were going to build them. And he was going to build them. Build bigger, faster ones that would go eighty . . . maybe one hundred miles an hour!

Too excited to go on unearthing arrowheads, young John ran off across the field to the Payne home, a picturesque red brick Colonial mansion with white pillars, set in a grove of walnut, oak and boxwood trees, some of them 150 years old.

The Payne plantation (Continued on page 98)

June Haver



Powolny

One little girl in red, June Haver, starred in "Three Little Girls in Blue"

The tricks of a smart young miss, who picks perfume and chatter to fit the man—and has her wedding planned, but not the groom

BY JUNE HAVER



Skeet-shooting is a must because of ex-Navy Lieutenant Bob Stack



Pots and pans went on a date with Dave Rose

Date-BAIT

WHENEVER a fellow calls me for a date, I know he likes small blondes. If he didn't, he wouldn't have called me in the first place, so even if it's a first date, I start off with a big advantage. But I always say a first date means nothing. It's the second and third and fourth dates that show how you rate in the boys' private phone books. I think to be dated once and then dropped would be simply excruciating.

Fortunately it hasn't happened to me yet. Of course, I've been helped by having a pair of wonderful sisters, one older and one younger than I am, and a mother who is out of this world for realizing that fun is fun and everybody wants to have lots of it. Mother never set any arbitrary age limit on when we could begin going with boys, no "you must be sixteen and home by nine o'clock" or any such routine. She trusted us and we loved her and told her everything we ever did. So even when I was attending Beverly Hills High, I got around the soda fountains and the juke boxes.

But when I got into pictures, three years ago, I was really worried. I'd heard so much about the movie colony men—what wolves they were, what heartbreakers, and how terribly, terribly spoiled.

I've dated a lot of them now—David Rose, Bob Hutton, Rory Calhoun, Vic Mature, Bob Stack, Frank Lattimore, Farley Granger and quite a few others, and that's (Continued on page 95)



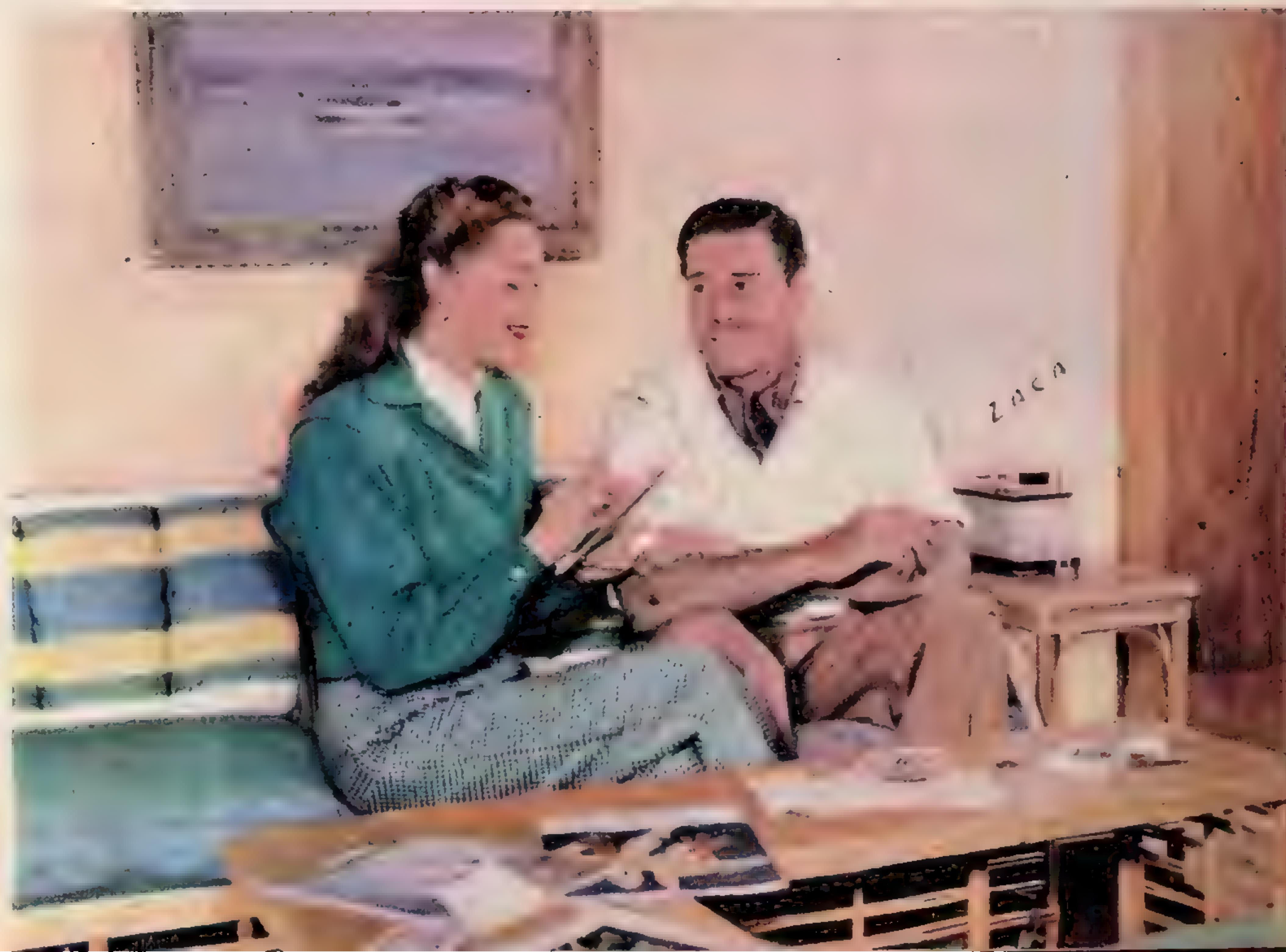
A pup's plea—to be included in the cruise Flynn, Nora and party will take—to shoot a natural-color outdoor film



"The Zaca's not a yacht, but a work boat," says Errol

Color pictures by McCarty

The final check-up on supplies—Errol, the master of the ship, goes over details with mistress of the ship, Nora



Mr. and Mrs.

Mariner

Far shores and wild tides for the
seafaring Flynn and his beautiful Nora

BY GEORGE LAIT

NORA Eddington Flynn will be the first person in the history of moviedom to make the tortuous journey to Hollywood stardom in a palatial yacht.

And that has been one of Errol Flynn's principal motives in taking the long cruise into tropical waters in his big schooner, the Zaca. It will afford his pretty blonde wife the opportunity to take a crack at a co-starring role with him away from the distracting influences of the screen capital.

The picture they are going to make during the voyage is "Treasure in Yucatan." Flynn said that his father, Theodore T. Flynn, who has obtained leave from his post of professor of biology at Queens University, Belfast, Ireland, will make the cruise, too. Errol himself plans to play in the picture with Norman Kerry, the silent film star, and with Howard Hill, (Continued on page 103)



It's in the cards. Nora's only duty, when not working on film, is to look beautiful and keep from under foot in rough weather



Errol, starred in "Never Say Goodbye," takes over in control room. Bogart, who planned to go too, called to say he couldn't

I HAVE LEARNED...

She has learned—to lead with her
heart—to be herself—to keep on search-
ing for, and finding, happiness

BY JOAN CRAWFORD



"... not to expect too much from Christopher and Christina..."

THE thing that everybody remembers about me, if they are aware of my existence at all, is that when I started in Hollywood I was a fat, dumb girl who was making hey-hey while the California sun shone.

Today, because I'm not fat, and am a little less dumb and because I'm fortunate enough to have an Oscar to stand on my drawing-room mantel, nice people come to me and say, "Joan, tell us what you've learned."

That embarrasses me and I'd not be saying one word if it weren't that I get so many letters begging for advice from girls as lost and bewildered as I was at sixteen and seventeen.

Then I go out to a Hollywood party and I meet some of the starlets coming up in this industry and I see them banging their heads against the same stone walls that bruised my head.

Don't give me any of that talk about youth's being the time when you are happiest. It isn't true. Youth is when you suffer. I know. I suffered in my teens. If you are in your teens the chances are that you're suffering too.

It is because of you that I'm consenting to say the things I'm going to say here.

I want you to know that you can be exactly as happy as you want to be. You can do it. You yourself. That much I've learned.

That and the other important thing. You can create your own happiness.

Oh, I know. (Continued on page 112)

Joan Crawford



There's the challenge of a queen in the new Joan Crawford, star of "Humoresque"

ACT AS IF *You're Beautiful*

Anita Colby, one of the world's most beautiful women and advisor to the stars—in the first of her important articles as Photoplay's Beauty Editor

BY ANITA COLBY



Shirley knows how to "sit this one out"—and still look like a lady



Eat, drink and be merry with poise like Shirley, "Honeymoon" star

WHEN we "kissed the boys goodbye" a few years ago we really let our hair down—and too often it was stringy. The college girl wins the diploma for starting her high-school sisters on flying shirttails, ill-fitting blue jeans, sloppy Joes and dirty saddle shoes.

During a tour of American cities which I made last year I saw thousands of such girls. Always, however, there would be two or three smart girls and invariably I found they asked the most interesting questions.

I met one girl who stood out like a queen. Her skirt was trim with an even hemline, her hair brushed and shining, her sport shoes polished. She wanted to know how I thought she should do her hair, what I suggested in the way of lipstick tones. Aware that I came from Hollywood, she quite frankly, but charmingly and courteously, set out to get all the information she could.

Shirley Temple is another smart girl. I have never seen Shirley badly dressed or mannered. (Continued on page 100)

Pretty is as pretty does—and sounds. A voice with a smile is one that brings dates



Shirley Temple



Morris

Here is Beauty! Shirley Temple, petite star of "Little Women"

**FIRST RUN IN BAY DISTRICT
WM S HART "TUMBLEWEEDS"
JEAN ROGERS-GLENN FORD
HEAVEN BARBED WIRE FENCE**

Young man very much on the beam is Glenn Ford, who rose to fame on the rough-and-tumble route. These two pictures symbolize his flight to the stars. At the top you see his name among the stars on the marquee. This marked the start of Glenn's stardom—in theaters across the nation—and across the world. At the bottom you see Glenn on the roof of this self-same theater in Santa Monica where he used to wield the arc light on preview nights! At that time he used to dream that one day the soaring searchlights would herald to the entire planet the name of

GLENN FORD

Photoplay's
**PHOTOLIFE OF
GLENN FORD**

BY LYNN PERKINS



Glenn Ford



Cronenwyth

Glenn Ford . . . gallant guy of "Gallant Journey"



One man—and a horse to work out! Glenn groomed steeds of stars when he wanted to be groomed for stardom himself. This was one of varied odd jobs



Perhaps the oddest of his jobs was as master mariner—aboard a bait boat. It was a great life, riding the waves, lunch on the pier, but he longed for the smell of grease paint indoors



Closer to his dream was the time he put in at the Miles Playhouse in Santa Monica. Besides acting he built sets and did the janitoring in the morning



A scout tested him, got him into "Heaven with a Barbed Wire Fence." "Dropping Gwyllyn, I made a name for myself out of Dad's home town, Glenford"

Columbia signed him and he made many pictures, including "So Ends Our Night," before going into the Marines where he excelled on the rifle range



Love danced in. Ford met Eleanor Powell, wed her two years later on a ten-day Marine pass, had a magical honeymoon in San Francisco. This sort of thing often leads . . .

. . . to this sort of thing. Peter Newton Ford IV got a warm welcome. Here he hovers over his parents like a vigorous cupid

Photoplay's PHOTOLIFE OF GLENN FORD

Home from the Marines, starring in such outstanding films as "Gilda" with Rita Hayworth, "A Stolen Life" with Bette Davis, Glenn faces the challenge of tomorrow—smiling!





"She's a little ham," Lana says of Cheryl, who's an amusing mimic. Lana's next is "Coquette"



Cover Girl

They're two girls together, Cheryl and Lana, with playtime and talk-time — and those baffling "whys"

BY ELAINE ST. JOHNS



Cheryl inspects Lana Turner's clothes—and always makes comment



Most fun—times like this for Mummy and Baby

"If I don't find a house with enough rooms to go 'round and 'round in s'help me, I'm going to take the baby and pitch a tent in the park," a young mother said recently.

"We fall over each other—and we're still living out of trunks and boxes. There isn't any place to put anything—including ourselves." She thought a moment trying to come up with at least a shred of silver lining—and finally a big smile broke triumphantly through. "Anyway, my cracker box boasts a stall shower. That fascinates the baby. She stands under it for hours and pretends she's showering or rather she did. This morning I turned the water on."

Did she like it?

"We were not amused," she laughed. "The water made such a weird noise on the shower cap it frightened her. Or that's what she led me to believe. You never know. She's the worst little ham!"

Maybe "ham," traditional theater expression for a corny actor, tipped you off. For the place was not Des Moines, Iowa, nor Hartford, (Cont'd on page 131)

SVENGALI

Gleeful guy who grew in Brooklyn—

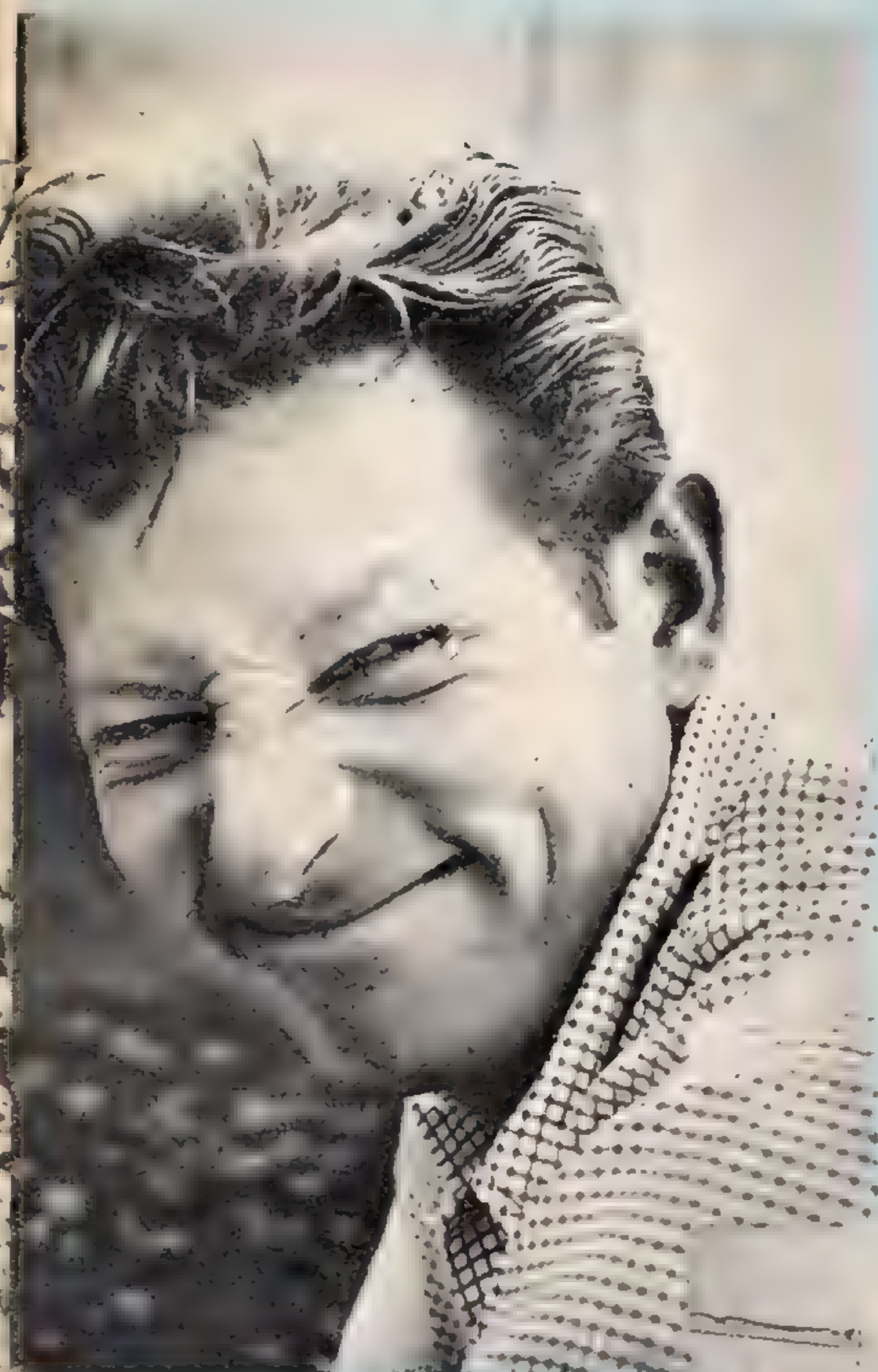
BY HERB
HOWE



The beam of gay Kaye approval . . .



. . . or the face that stopped a clock



Oh Danny boy, the pipes
are sounding—in protest

Mme. Kaye can take it.
Danny's in "The Secret
Life of Walter Mitty"



IN a Hollywood restaurant actors and writers sat entranced forgetting food and drink. Like hypnotist's subjects they were thinking hard. They were thinking up names for Danny Kaye's baby, booked for December. Danny himself ate nonchalantly. Having devoured a lobster, who had made the mistake of arriving in overcrowded Hollywood, he chose "Christopher" for boy, "Stephanie" for girl, subject to okay of Madame D. Kaye whom he polls every day on the question. Then he broke the spell by singing "Happy Birthday to You." Georgia Gibbs at whom he sang snapped out of her trance looking puzzled, since it was not her birthday. Danny pointed to Eve Arden whereupon Miss Gibbs graciously sang "Happy Birthday" to Eve. Soon everyone was singing "Happy Birthday" to everyone and it was no one's happy birthday. Thus life becomes extravaganza under wand of Wonder Man Kaye.

All the world's a stooge for Danny and every minute is a show. He even plays tricks on pigeons, pretty sly tricksters themselves. In his new Goldwyn gala from James Thurber's "The Secret Life of Walter Mitty" he did a scene at an open window tempting the birds with cake crumbs. With his gift of tongues, he cooed to them in their own language so the pigeons too became entranced just like all the diners in the restaurant.

OF SCAT

Danny Kaye, the juiced-up genius

PHOTOGRAPHS
BY
VALESKA

"What'll we call the baby?" cooed Danny.

"Cookoo," said one pert pigeon sarcastically.

Prof. Kaye can make the sounds of any language but no one can make the sense. This illusion is called "scat." While in Japan diverting the GI mind from k-rations and geishas our Wonder Man bewildered the Nips, already pretty b'd. They were certain he was talking Nip but their minds failed to track the meaning. Some of them suspected they were being afflicted with more of that Yank radio-activity.

And so the pigeons, likewise pixillated, cocked their heads and wondered if it could be something they ate. Danny's pigeon English so bewitched them they entirely forgot their own roguish business.

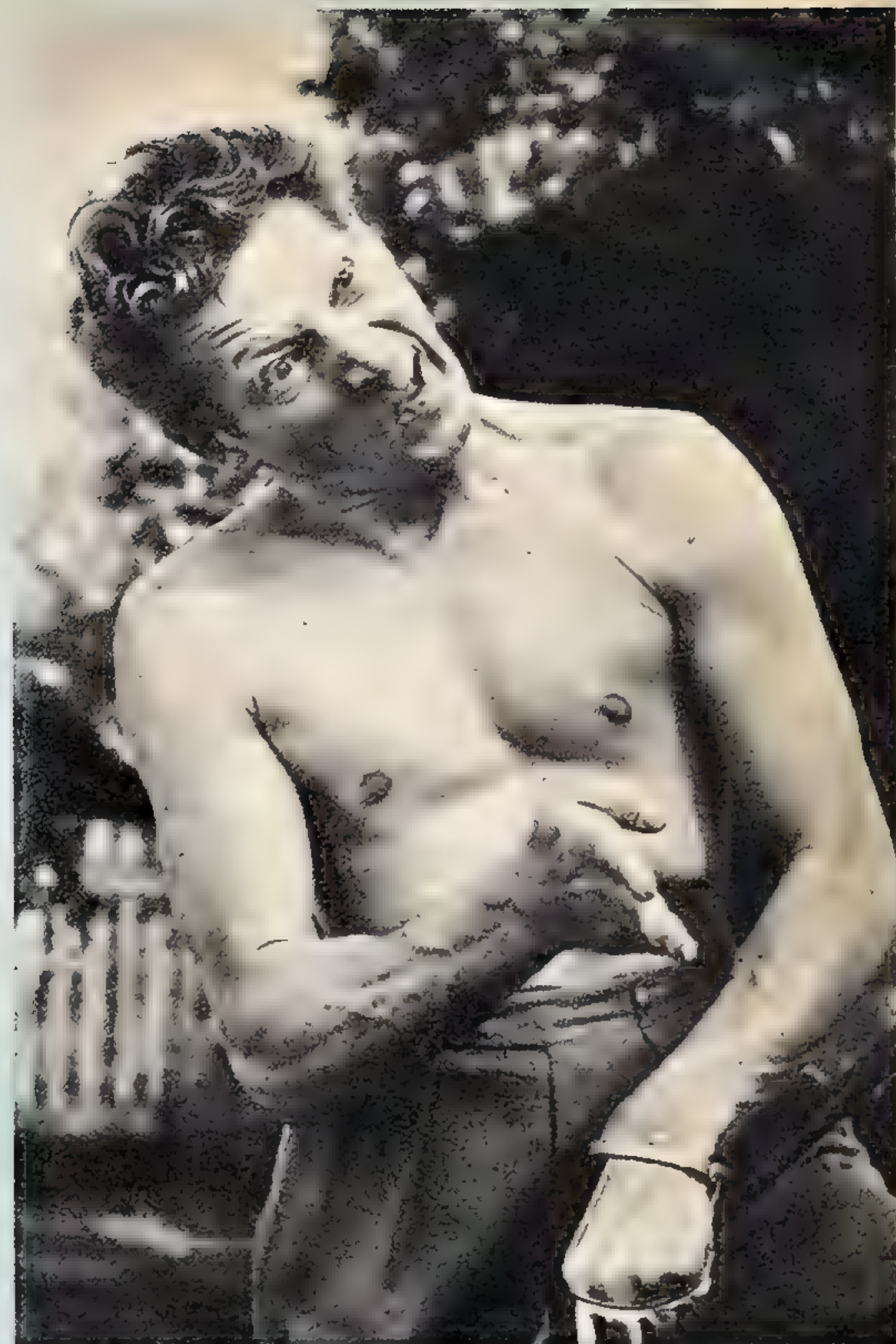
Though this is the first record of our scat Svengali putting the spell on birds, he has tamed the beast in bobby-soxers to the dumbfoundment of police. Emerging from a Cleveland theater with twenty minutes to catch a train he was stopped by a sea of autograph-bleating kids. Cops tried to clear a way but Danny merely waved his wizard hands.

"Kids," he said in his soft sirenic tone, "I would love to sign your books but I must catch a train for New York to play a benefit. Will you help me?"

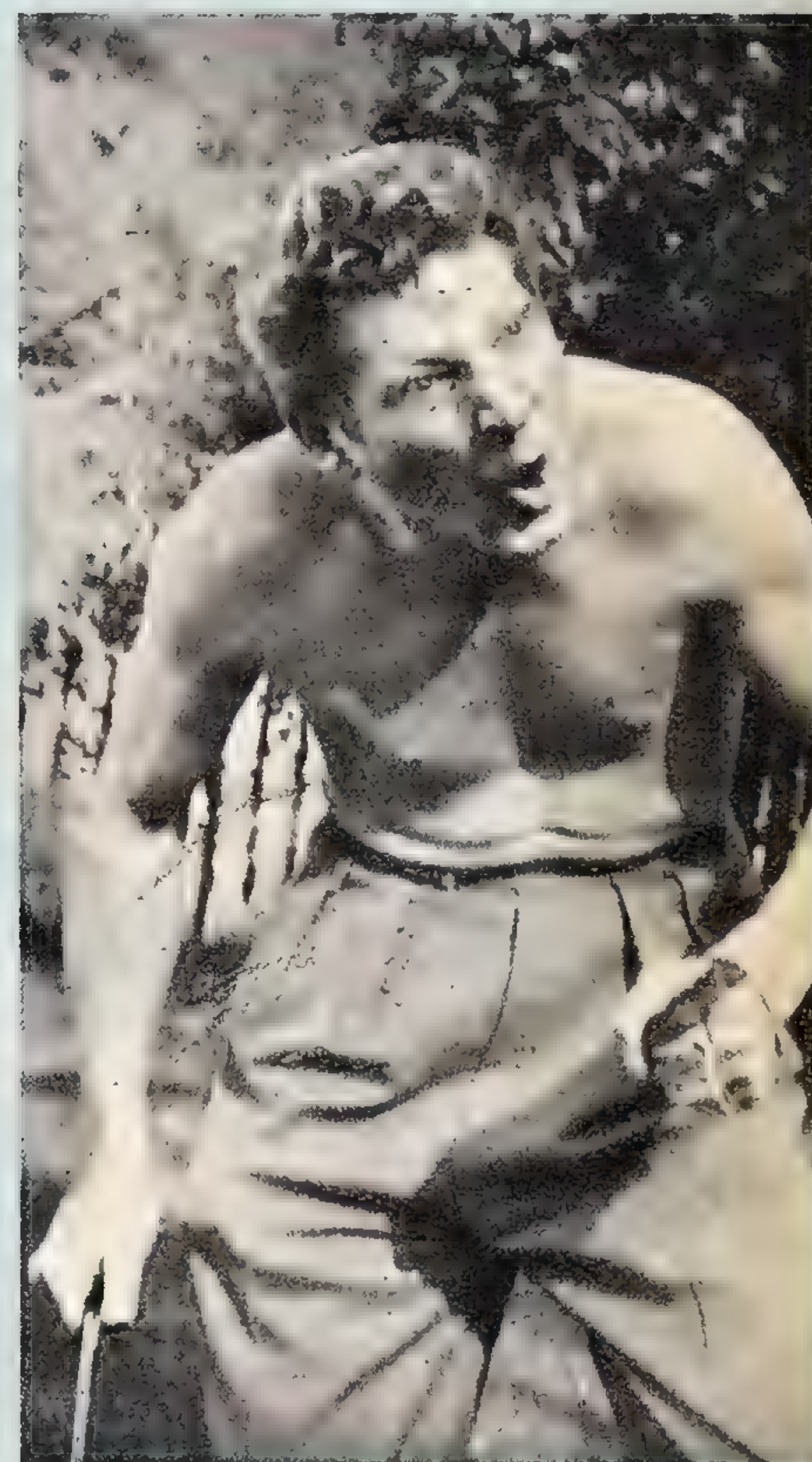
"Let (Continued on page 104)



Where oh where did the little ball go?



Quoth Prof. Kaye, "Why, golf's a cinch!"



F'r heavens sake—not that ba

The guy who buys
the drinks at the
nineteenth hole!

Hale to Williams

Barbie was late and Bill couldn't find the ring, but magic was there as each said, "I take thee . . ."

BY HELEN LOUISE WALKER



Getting marriage application—Barbara says with a kiss that she likes name change from Hale to Williams



Cloudy outside—sunny inside as honeymooners were bounced off plane in Washington, D. C.

Barbara, of "Lady Luck," and Bill, of "Till the End of Time," in their honeymoon home





Bill and Barbie and her dream wedding at the little church of her youth at Rockton, Illinois

IT all happened—with certain additions—just as Barbara had dreamed of it, sitting under the apple tree back of her home in Rockford when she was twelve.

She had known it would be in the beautiful little stone church at Rockton, just outside Rockford, Illinois, where she had seen so many friends married. She had known that her childhood pastor, the Reverend B. E. Allen (affectionately and irreverently nicknamed "Pappy" by Barbara when she was small) must officiate—and that all the aunts and uncles and cousins and in-laws and school friends would be on hand to help celebrate. It all came true, except that the dreaming little girl under the apple tree could never have guessed that she would be a motion-picture star and that she would be marrying a motion-picture star. But that's what happened. And in a way, you might go so far

as to say it all came about because of a thunderstorm.

It was an ordinary summer shower which drifted over Rockford that day. But Barbara rushed to the hall closet and hid her head behind the biggest coat she could find. Her uncle, whom she adored, came to coax her outside. "Get into your bathing suit. I'm going to show you something that's a lot of fun." Then he took her onto the lawn and taught her what fun it was to romp in a warm summer rain. He showed her how far away the lightning was, and how harmless was the noise it made. "You just go on out and face it," he explained, "and all your fear goes away. After a little bit, you find it's fun!"

Barbara has never forgotten that. "Lots of times in my life I've wanted to hide in the closet from problems, new experiences, new (Continued on page 119)

If I Had

These are the reflections these six stars

Around the World

"I'd wish for a trip around the world," says beautiful Rita Hayworth.

"I'd like to be gone at least a year and just roam the earth without any sense of responsibility. I'd like to feel free to let my impulses take me to the farthest corners of the globe, to follow little-known trails, to explore mysterious lands, to study foreign people, to gaze on all the wonders of nature and man. I'd like to forget for a while that I am Rita Hayworth and live as the natives do in each of the countries I'd visit.

"My mother used to tell me that I should have been an adventurer or an explorer. But ever since I began dancing when I was fourteen, I have been tied down by obligations entailed by my career and just for once in my life I would like to feel a complete sense of release to wander wherever I please."

For My Parents

"My dearest wish ever since coming to America," comments Peter Lawford, "has been to someday reclaim for my parents all the cherished possessions which they had to leave behind in England when we came here.

"You see, in our travels around the world, they collected many unique and irreplaceable keepsakes—keepsakes which have fond memories or sentimental value attached to them. Some of them were given to them by Indian rajahs, Egyptian princesses, high llamas, mystics, African chiefs and witch doctors. Some of them are thousands of years old and have weird stories connected with them.

"When the war came, we couldn't go back to England and we still haven't been able to find out just what condition our home and possessions are in.

"If I could build for my parents a duplicate of the home we had there, complete with a lane and a large garden and fill it with all the treasured souvenirs they collected throughout their lives, then I could honestly be happy, because I know how happy that would make them."

Home on the Range

"If I had one wish, I'd wish for a home on the range," Ella Raines reflects. "I guess it would be difficult to find one where the buffalo still roam, but I would like to have one in some wild secluded spot a few hundred miles from Hollywood where I could hunt and fish and ride in solitude. I don't suppose I'll ever get over my passion for the wide-open spaces. I grew up as a perfect tomboy on a ranch in Washington where my father taught me to rough it.

"This ranch I want wouldn't have to be too large—about fifty acres—but I'd like it completely equipped with everything, horses, sheep, cows, pigs, dogs, chickens. I love every kind of animal. I love to feed them and take care of them and watch them grow. I don't like to brag, but I used to win blue ribbons with my lambs and calves in stock shows in Washington. Instead of spending my money extravagantly on clothes and jewelry, I'm saving every spare cent I get toward buying this hideaway."



Rita Hayworth, starred in
"Down to Earth"



Peter Lawford, in
"My Brother Who Talks to Horses"



Ella Raines, appearing in
"The Runaround"

One Wish

see—when they gaze into the wishing well

I'd Rather Be a Fish

"I would wish to come back reincarnated as a fish," exclaims Esther Williams. "Then I'd have a legitimate excuse for spending all my time in the water. I guess the only reasonable facsimile of that wish would be to have a huge swimming pool right outside my bedroom door, so that every morning I could climb out of bed, plunge into the water and swim to my heart's content with nothing to interrupt me—weather or engagements or work or friends.

"I seem to have been born with an innate love of the water because even when I was two years old, I used to cry when my mother would take me out of the bathtub. I think I learned to swim before I learned to walk. In high school, I used to do my homework in the bathtub during the winter to get my required submersion period. Unless I spend part of my day in water, I suffer a slight drying of the skin.

"I have everything I want except my dream pool where I could spend several hours a day just making like a fish."

A Tolerant World

"If I had one wish that could actually be fulfilled," Zach Scott states, "it would be for complete and absolute elimination of racial prejudice. I don't mean any one race. I mean all persecuted races.

"Recently, a great colored artist came to town—an artist whose talent had brought happiness, entertainment and great escape from reality to millions of people all over the world. Out of complete respect to this man and because I know many famous Hollywood people who would have deemed it a privilege to meet him, I decided to entertain. I live in a small house which is inadequate for large parties, so I tried to make reservations elsewhere. I called every place in town I could think of, but each one had a different excuse. Finally the appalling truth dawned on me. It was because of the artist's being colored. Most restaurant owners were agreeable but said their help would walk out.

"I still suffer from shock when I think that this can happen here. My very sincerest wish is that racial prejudice shall be banished from this earth."

The South American Way

"There is just one thing I have really wished for in my life that hasn't come true so far and that is to go to South America," remarks Linda Darnell. "I suppose every person has one place where he would rather go than any other place in the world—a place beyond the horizon which beckons as a distant Shangri-la.

"When I was growing up in Texas, we had a servant who was born and raised in Brazil. Her romantic stories about the Latin American way of life fired me with a great desire to go there and sometimes I'd actually find myself feeling homesick for a land I had never even seen. It was a strange sensation and it has never quite left me. Every time I hear Spanish music I get the urge to suddenly fling everything aside and hop the next ship sailing south. I'm sure I wouldn't be disappointed in the country because I believe that beauty and romance lie in the eyes of the see-er."



Esther Williams, next in
"Fiesta"



Zachary Scott, to be seen in
"Stallion Road"



Linda Darnell, star of
"My Darling Clementine"

This Is My



Burgess—and Paulette, of “Suddenly It’s Spring,” who loves sudden plans

First Constellation flight—and there was Paulette



AS I embark upon the fearsome enterprise of analyzing my wife, I try to think of the one word that is more Paulette than any other word.

Well, just thinking out loud I should think the word that most truly and completely defines, distills and sums her up would have to be a hyphenated one: Sense-of-fun. Not to be confused with sense of humor, sense-of-fun has to do with enjoyment of life.

Paulette is shot with enjoyment of life. She has fun with every living moment of the day. If she doesn't—if a place, or a person, or a date, or a conversation fails to stimulate her—she quits them. Even down to a dish that happens to taste well and it's all

Wife

On the high wire with
Paulette—as excited
over a gushing farm
well as a flight abroad

BY BURGESS MEREDITH
(as told to Gladys Hall)

heaven, or doesn't taste well and she would rather not eat it—at all.

There is nothing jaded, I can bear witness, about my wife. You would take her, if you knew her as I do, for a sixteen-year-old schoolgirl standing perpetually, wings unfurled, on tiptoe.

She will be very *excited* about going to an opening; very *excited* about meeting people—whether politicians, artists, authors, actors or friends whose qualities she already knows; very *excited* about taking up French; *excited* about getting presents. . . .

Now, Paulette has always gotten more presents than anyone I have ever seen. People have, from time to time, dug pretty deep. They like to because (Continued on page 125)



Together in "The Diary of a Chambermaid"—she as star, he as co-producer and star

Beachcomber

DE LUXE



Danny's the sand-digger, Dad Ray his cheerful playmate



Ray Milland, of "California," is a good swimmer

SOMETIMES, a man has to live a lot, learn a lot, before he knows what he wants out of life. Sometimes, like a beacon piercing the night, comes the awakening of truth. What he is searching for is already there. His, just waiting for him to reach out and caress. It could be any man. Sometimes, the man is Ray Milland.

By his own admission, three things have happened to Ray—three things so vital to his life and times, he believes himself to be a happy man.

This, from Ray of the turbulent past, is a revelation. On him the effect is becoming.



... Danny, to Ray's delight, has learned to swim

"These three things," says Ray reflectively, "have changed everything. I no longer feel inferior. I have greater appreciation for everything—especially the simple things. I think I have learned to live. These things are not of world-shattering importance. They only concern those in my life and me. *My* world. First, I won the Academy Award for giving the best performance by an actor in 1945. Second, my six-year-old son, Danny, learned to swim. Third, I learned something too. I learned to—*sit!* Sit and do nothing, that is. Sit and feel calm and peaceful inside. Sit and know there wasn't any other place



A sea-loving family, Mal, Ray and Danny take to the deck

A sophisticate turns to the sea, sun
and sand—and learns that what
he has wanted is what he now has

BY JERRY ASHER

Beachcomber

DE LUXE

where I had to go, or wanted to be."

That is precisely what Ray did—with benefit of sun and sea at Newport Beach.

"After our New York trip I was worn out," says Ray. "I'd made five consecutive pictures ('California', 'Trouble with Women' and 'Imperfect Lady' are still unreleased). So Paramount gave me a three-month vacation. Before, we always took short trips or remained in Hollywood and lived the usual routine existence. It was Mal who suggested we take a drive Easter morning. We were at the breakfast table. She knows I love boats, so we automatically headed in the general direction of Newport.

"As if it had been planned for us, there right on the bay we found a small house. We didn't even stop long enough to inspect it. We leased it for three months, closed up our Beverly Hills house and moved down bag and baggage. Our first day there I took Danny to get a 'butch' haircut. 'It feels cool, Daddy,' he said, as he grinned from ear to ear. That's all I needed. When Danny climbed out of the chair, I climbed in. It did feel cool. I also began to feel as young as Danny looked.

"Before I left Hollywood I tried to buy blue jeans to lounge around in. I even tried to get one from the Paramount wardrobe. Finally, one day our good friend, Roy Crane, drove me (Continued on page 108)



Hold that line! Ray, to Mal's merriment, teaches Danny casting technique



Perfect lady Mal will fry fish for Danny and Ray, of "The Imperfect Lady"



Dad and Danny in the battle of Balboa Bay



In the evening by the fireside: The clan gathers for story-telling time

What Should I Do

YOUR PROBLEMS ANSWERED BY CLAUDETTE COLBERT

Dear Miss Colbert:

Larry and I had "gone steady" for three years when he was drafted. Since we were convinced that we were in love, we were married.

During the first year of our marriage our son was born, and we were very happy. My being able to follow Larry helped. When the housing situation became impossible six months ago, I came home to my parents.

I had been home only two weeks when Teddy, classmate of Larry's, came over to see me and my son several times and we had fun talking about our old times in the same school gang.

One night, Teddy said abruptly that he couldn't take it any longer—that he had always been crazy about me, and had been jealous of Larry, adding that now he was more jealous than ever.

A month later he married a girl he had known only a few days. Before he and his wife left town (he is out of service and will work in a neighboring city), he came over to see me again. He said that if I ever needed anyone, I'd know whom to call.

Now I am faced with the startling realization that I am deeply in love with Teddy, and have no desire ever to return to my husband. I suppose that I'm being young and romantic; I don't know whether I deserve sympathy or a good spanking. I have said nothing of all this to my husband yet. If it weren't for my son, it would be so much simpler to decide.

Please, Miss Colbert, tell me what to do.

Corinne R.

In considering your problem, there is one thing I should like to draw to your attention: For some women the unavailable man holds an intense fascination. You must have known Teddy during the three years you were "going steady" with Larry, your husband. Obviously, at that time, it was Larry in whom you were interested and not his friend. I notice, too, that you appear to have been somewhat astonished by Teddy's ill-advised declaration of love.

Although nothing so annoys a returned service man as what I am about to say, I must admit that in Teddy's case I think he was somewhat war weary. In his floundering attempt to adapt himself to post-war life, it is possible that he looked upon you as a representative of the old, secure, prewar life he had known in school. When he told you he loved you, he was actually speaking in allegory. He loved the carefree memories which you represented.

Under no circumstances do I think you should take him seriously. He has married another girl and has gone to another city. Do not be foolish and spoil your life, that of your husband and complicate the life of your son by yearning for a will-o'-the-wisp emotion which could never be captured.

Claudette Colbert



Dear Miss Colbert:

My problem is this: I don't know what field of work to enter. I have always thought I wanted to be a translator of foreign languages, but I don't quite know how to begin in this field.

I am a freshman in college and blame myself for being no nearer a final career goal than I was in high school.

How should I go about finding out what my forte is? The curriculum here is general, and I do not seem to excel in any particular subject. As a result I am getting that "complete failure" feeling.

I would like to know, please, how to overcome this confused feeling and start to prepare myself for a successful future.

Elizabeth A.

Contrary to popular opinion, the discovery of a career in which an individual can be happy is not made at any specific time in life. There are those who have known from babyhood what career was to be followed. And there are innumerable instances of human beings finding themselves only after having become grandparents.

It seems to me that, if it is at all possible, in your sophomore year you should change your major. I presume that you are specializing in romance languages; why don't you discuss your problem with some member of the faculty whom you have grown to respect (Continued on page 74)

Photoplay Fashions In Color start on page 83

MISS MARGARET COLEMAN—She has luscious honey-gold blondeness, a bewitching soft-smooth complexion. Another charming Pond's bride-to-be, Miss Coleman is the daughter of the well-known Dr. and Mrs. George A. Coleman, of Philadelphia's fashionable "main-line" suburb Wynnewood, and is to be married to H. Stephen Casey, Jr., of nearby Wayne, Pennsylvania.

She's Engaged!

She's Lovely!

She uses Pond's!

THE NEW "BLUSH-CLEANSING" Peggy Coleman uses for her complexion will give your skin, too,
 —an instant fresh-bright look
 —an instant soft-as-rain feel
 —and bring up a sweet blush of color

HOW TO "BLUSH-CLEANSE" your face as Peggy does:

You *rouse* your skin by pressing a face cloth drenched in warm water against your face and throat.

You "*cream-cleanse*" while your skin is receptively moist and warm. Spin your fingers full of snowy Pond's Cold Cream upward in circles, as if drawing engagement rings all over your face. Pond's *demulcent action* gently loosens dirt and make-up as your fingers swirl. Tissue off.

You "*cream-rinse*" with a *second* thick Pond's creaming. Spin 25 little Pond's Cold Cream engagement rings up over your face. Tissue off.

You *tingle* your clean, clean face with a good splash of cold water. Blot dry.

THAT'S ALL! "My face feels beautifully soft," Peggy says.

Every night—give your face the complete, Pond's "Blush-Cleansing." *Every morning*—give it a once-over "Blush-Cleansing," a warm splash, quick rings with Pond's Cold Cream. Tissue off, then a cold splash.

Night and morning—*every day*—dip your fingers deep into a big jar of Pond's. A 6 ounce jar is perfect to use.



HER RING—
 a limpid, shining
 diamond, richly held
 in a gold setting.

Among the Beautiful Women of Society Who Use Pond's

MRS. FRANKLIN D. ROOSEVELT, JR.	MRS. GEORGE WHITNEY, JR.
MRS. PIERPONT MORGAN HAMILTON	
MRS. ANTHONY J. DREXEL III	LADY CHARLES CAVENDISH
THE MARCHIONESS OF MILFORD HAVEN	
MRS. GEORGE JAY GOULD, JR.	MRS. NICHOLAS RIDGELY DU PONT
MRS. ALEXANDER WILLIAMS BIDDLE	
THE PRINCESS GUY DE POLIGNAC	MISS CAMILLA MORGAN



Engagement diamonds for some of America's loveliest girls!

De Fore data: He has a passion for good clothes and a

big family. He's a bit of a dreamer, but determined.

He's rugged and still he's a . . .

Dapper Don



Solid sentimentalist: Don De Fore of "Without Reservations"

THE breakfast room at Don De Fore's house is no longer the family gathering place, on account of the man of the house had to do a quick reconversion job on it when Paramount called him up and said, "Hey, for gosh sakes, come and get your fan mail. It's piling up like crazy."

Slightly amazed and very curious, Don backed his green Buick convertible out of the combination workshop-garage and went full speed ahead to the studio where he found his work—big boxes of unopened, unread, unanswered mail had really been piling up on him.

"What'll I do with it?" he pleaded.

"It's your pigeon," the heartless publicity department told him.

"What'll I do with it?" he asked Marion, the little woman, when he unloaded it at home.

"It's your pigeon," Marion said—or at least it sounded like that.

"The mail must go through!" Don announced with a great show of determination. His first job was to case the place. No, he couldn't use the den—that had been reconverted into a bedroom for Marion's mother and you just don't dump twenty boxes of fan mail in your mother-in-law's room—not when you like her as much as Don does. And particularly not when she's come to help take care of your new infant.

Then he had an idea. What was so special about breakfast that it needed its own separate room? The table would make a nice desk and the chairs would do for filing cabinets.

So that's where Don can be found any spare minute, answering stacks of neatly sorted and classified fan mail. He gets a kick out of every letter because he got very few of them when he played minor parts, mostly the kind that made him out a big, amiable, dumb lug.

The fun started when producer Hal Wallis rescued him from lug parts and gave (Continued on page 122)

BY LYNN BOWERS

Of all leading brands we tested . . .

No other Deodorant **STOPS PERSPIRATION** **AND ODOR SO EFFECTIVELY, YET SO SAFELY!**

To protect your precious clothes against perspiration . . . to prevent embarrassing odor . . . use the new, improved Postwar Arrid!

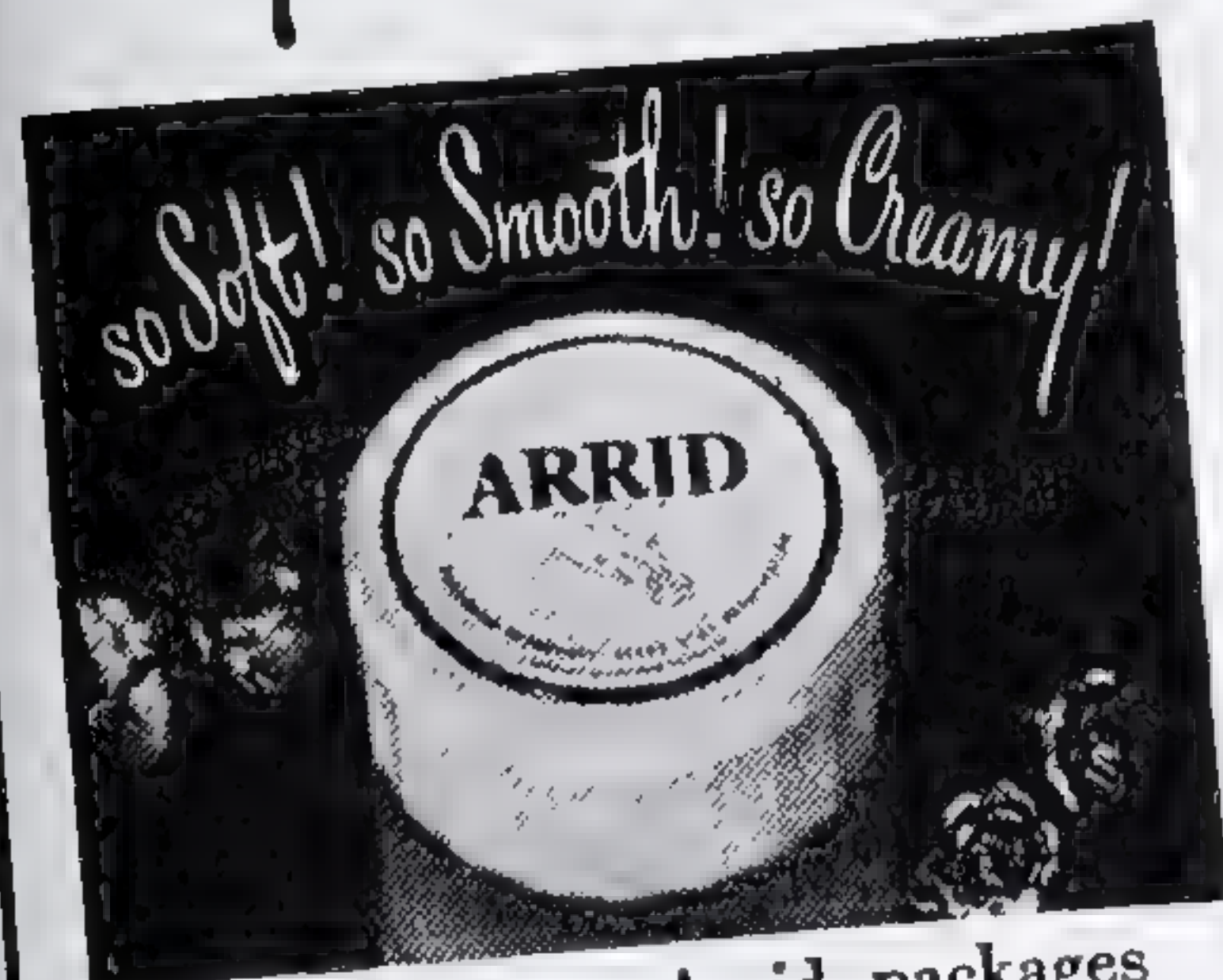
Our laboratory comparisons of Arrid against all other leading brands show Arrid is more effective in stopping perspiration and odor with safety to skin and clothes.

Arrid gives you the utmost safe protection.

Guards your clothes against perspiration.

Prevents embarrassing odor. You'll adore the new, improved Postwar Arrid!

Fashion Forecast for Winter Evenings



All Postwar Arrid packages have a star ★ above the price.

Shoulders completely bare . . . above a bodice which fits like the paper on the wall! The season's most important trend! With this kind of snug-fitting bodice you'll need the utmost protection against underarm perspiration. Use the new, smooth, creamy Arrid. No other deodorant tested stops perspiration and odor so effectively, yet so safely.

Only safe, gentle Arrid

gives you this thorough 5-way protection:

1. No other deodorant tested stops perspiration and odor so effectively, yet so safely.
2. More effective in stopping perspiration than any other leading deodorant cream, according to our tests.
3. Does not harm fabrics. Does not irritate the skin. Antiseptic.
4. Soft, smooth, creamy . . . easy to apply. Greaseless and stainless, too.
5. Awarded the Seal of Approval of the American Institute of Laundering for being harmless to clothes.

39¢ plus tax Also 10¢ and 59¢

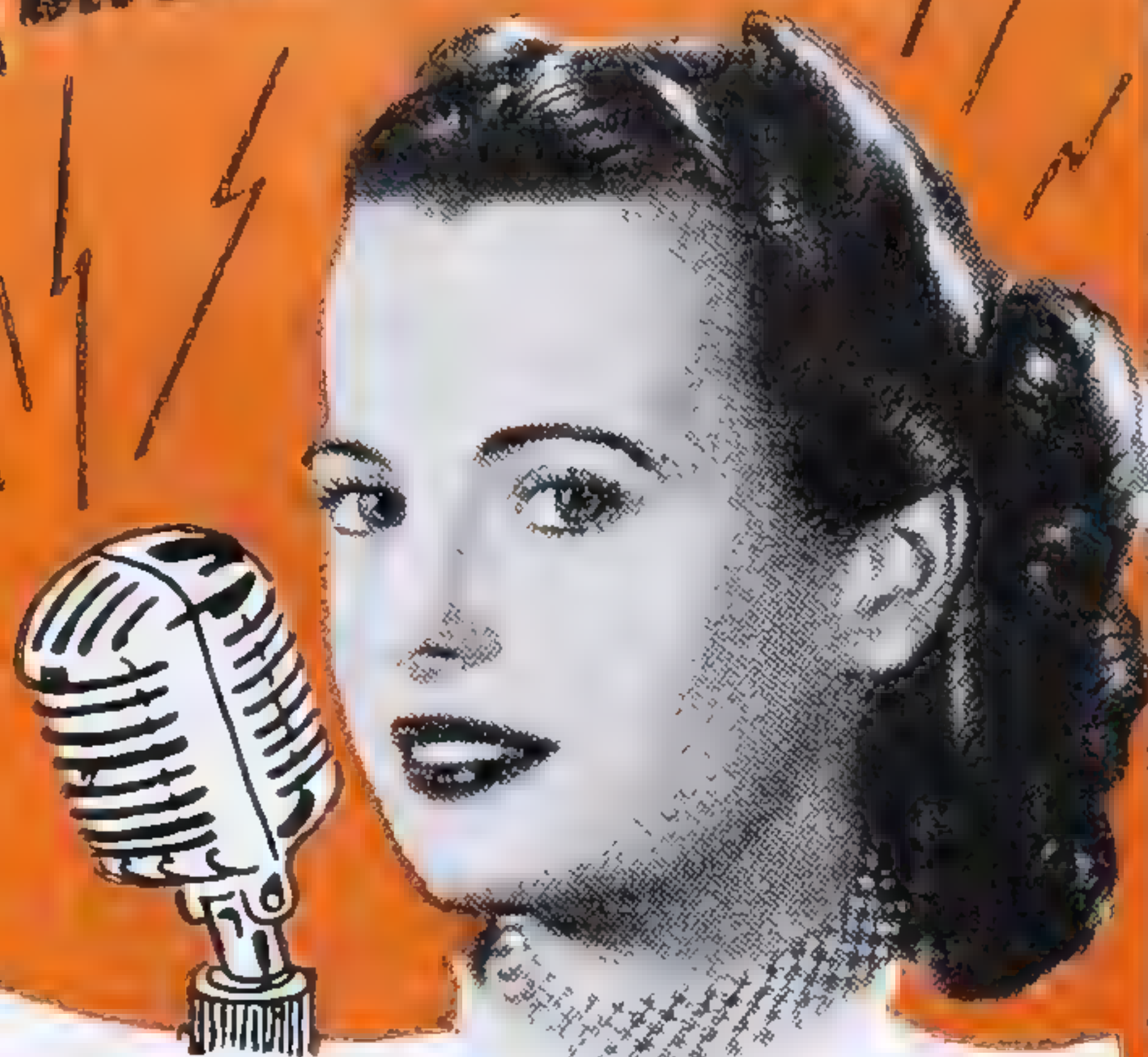


ROMANTIC DRESS, of black silk brocade! Hip bustles, tied underneath, accentuate the tiny waistline and snug-fitting bodice with its graceful neckline. Underarm perspiration can easily ruin this type of dress. Rely on the new, more effective Arrid! Arrid gives utmost protection against perspiration and odor with safety to skin and clothes!

New Improved Postwar **ARRID**

SOME OF THE MANY STARS WHO USE ARRID: Diana Barrymore • Jane Froman • Gertrude Niesen • Connee Boswell • Beatrice Lillie • Joan McCracken

Calling 
ALL BLONDES,
BRUNETTES, REDHEADS



**ADD GLAMOROUS
COLOR and SHEEN
TO YOUR HAIR**



BLONDES — you'll say "goodbye" to that dull mousy look as Nestle Colorinse adds richer color and lustrous sheen to your hair.

BRUNETTES — dark hair can be drab hair unless it sparkles with dancing highlights. Nestle Colorinse gives your hair these lovely highlights — make it softer and silkier, too.



REDHEADS — enhance the natural beauty of your hair. Nestle Colorinse brings out all its hidden highlights and sheen. Makes it easier to comb — easier to manage.

NOTE Ask your beautician for an Opalescent Cream Wave by Nestle — originators of permanent waving.

**Nestle
COLORINSE**



KEEP HAIR IN PLACE ALL DAY LONG

Delicately perfumed Nestle Hairlac keeps all styles of hairdos looking well-groomed throughout the day. Also adds sheen and lustre to your hair.

2 1/2 oz. bottle 25¢.

Nestle HAIRLAC

Platter Patter

By Lester Gottlieb

In the groove with disk recollections of the melodies you loved in your favorite films

TWO SISTERS FROM BOSTON: A lyric laurel for Lauritz Melchior is this gay and stirring Victor Album recreating musical high lights from the delightful Allyson-Lawford-Grayson-Durante M-G-M movie. Hear the great Metropolitan opera star sing "My Country," a variation of Liszt's "Hungarian Rhapsody No. 14," the "Marie Antoinette" arias derived from Mendelssohn's "Concerto for Violin" and, for good measure, "The House I Live In" and Romberg's "Serenade" from "The Student Prince."

THE JOLSON STORY: Columbia Pictures' long-awaited accolade to the modern minstrel man who made his "Mammy" a household favorite, will start an avalanche of Jolson recordings. Beating the gun is Jack Benny's tenor Dennis Day. He selects one of Al's best songs "April Showers" (Victor) and is artfully assisted by Russ Case's orchestra.



BOB HOPE: No movie star deserved the title "Soldier in Grease Paint" more than Paramount's pudgy, Pinocchio-nosed performer. He entertained our service men from Leyte to London, in bristling training camps here, under enemy fire overseas. In this wonderful Capitol album called "I Never Left Home" many of these stints are authentically transcribed for home consumption.

NEVER SAY GOODBYE: Hollywood's prolific pair of tunesmiths, Dubin and Warren, add another hit to their string with the theme song from this Warner-Errol Flynn romp. It's called "Remember Me" and Tommy Dorsey (Victor) and The Pied Pipers (Capitol) have grooved it. As they say along Tin Pan Alley, "It's a sure thing."

NIGHT AND DAY: Another wrap-up of Cole Porter songs, this time played by Dave Rose's orchestra (Victor) and dedicated to the Cary Grant-Warner Brothers musical biography of the writing Yale man from Indiana. Best melody, the rose-scented syncopation of "In the Still of the Night."

BLUE SKIES: More records saluting Paramount's technicolor treat co-starring Bing Crosby and Fred Astaire in a cavalcade of Irving Berlin songs. Best of the lot, Benny Goodman's treatment of the title tune (Columbia) and Dennis Day's delivery of the film's one new song, "You Keep Coming Back Like a Song" (Victor).

THE CLASSICAL CORNER: "Testament of Freedom," Randall Thompson's impressive work inspired by the spirit and set to the words of Thomas Jefferson, is beautifully interpreted (Victor) by the Boston Symphony under Koussevitzky and the Harvard Glee Club . . . A Columbia album of spirituals sung by the great Negro artist, Paul Robeson, including the familiar "Go Down Moses" and "Joshua Fit de Battle of Jericho" . . . Fritz Reiner and the Pittsburgh Symphony ring out the lovely "Carousel" waltzes by Richard Rodgers in a single disk (Columbia) that will win countless replays.





GOWN BY HENRI BENOEL

RINGS BY WOOD
1850-1946

*Beloved by brides
for
almost a century*

"O fortunate, O happy day..." and twice blessed the bride
who wears an "Art-Carved" Ring by Wood.

oldest and largest ring-makers and importers of fine diamonds.
Wood diamond buyers roam foreign markets
for stones of unvarying brilliance and clarity.

The Wood name has been honored by brides
for nearly a hundred years.

Be sure your ring bears the proud mark. "Art-Carved."

DIAMOND RINGS FROM \$75 TO \$5,000 • WEDDING RINGS FROM \$9 • "Trade Mark Reg.

Art-carved Rings
by
WOOD

LOOK FOR *Art-carved* WITHIN THE RING

FREE: Gift lists, advice on trousseau and ring selection,
hints to make your wedding run smoothly—write for
"The Bride's Silent Secretary." J. R. Wood & Sons, Inc.,
Dept. P-7, 216 East 45th Street, New York 17, N. Y.

Wrisley Gold Tassel

sets the stage



What Should I Do?

(Continued from page 68) and like? Mention your favorite leisure-time pursuits. Discuss any topic that appeals to you. Sometimes an older person is able to seize upon a little-organized enthusiasm and encourage you to augment it into a career.

Just one thing is really important: Under no circumstances allow yourself to feel that you are a failure. Feel, instead, that you are searching for that path which leads to success.

Claudette Colbert

Dear Miss Colbert:

I am a girl of seventeen who is confused. Last September I met a fellow at school. We didn't date, exactly, even though I am allowed to, but he walked me home from school, club meetings and other activities.

In the beginning I didn't like him, so didn't bother to pay him very much attention, although he was wonderful to me. As time passed, I decided that I liked him, but by that time his friends had told him all the things I had said about not liking him, being bored with him, and so forth, so his attitude changed. He stopped walking me home and before long we were only saying "hello" to each other in the corridors. I invited him to my birthday party and he accepted, but didn't show up.

I would like to know what I should do to make him pay attention to me again.

Heartsick

Psychologists have always been interested in the perverse nature of woman-kind. Your experience and that of every girl who has written a similar letter to me should warn our readers to treat every boy with courtesy and good comradeship. No matter if a girl isn't interested in a boy, she should bear in mind that each year changes everyone and that the goon of today may be the "Greek god" of tomorrow.

But more important still is the rule about not talking unkindly about others.

Don't be heartsick about your experience. At least you have learned a good lesson the hard way.

Claudette Colbert

Dear Miss Colbert:

I am a boy fifteen years old and because I have buck teeth I never get any dates.

I was going to get my teeth straightened, but a boy friend of mine had braces put on and suffered like anything. When they were taken off he didn't look much better.

Is there any way I can get girls to notice me in spite of my buck teeth?

Holly H.

It is true that on occasion orthodontia is unsuccessful, but in at least ninety-nine percent of the cases an impressive improvement of appearance takes place.

We all know that in the last analysis the qualities which cause us to like people are not immediately apparent on the surface. However, it would be foolish for me to attempt to deny the fact that first impressions are important and may sometimes make the difference between success or failure in a given undertaking.

I would advise you to consult a good dentist. If your parents are not able to bear the financial burden perhaps you can earn enough money after school to swing it. Not only will corrective measures benefit your appearance but in time to come—because teeth are a most important factor of general health—your entire well-being will be affected.

Claudette Colbert

(Continued on page 76)

It's Cole Porter!

It's by Dave Rose!



IT'S AN ALBUM YOU'LL LOVE!

As romantic as your first formal is the *Cole Porter Review*, recorded by Dave Rose and his famous orchestra. It's a new album of hits from the Warner Bros. film success "Night and Day." You'll be humming and dancing to smooth Rose arrangements of *Begin the Beguine*, *Night and Day*, *What Is This Thing Called Love?*, five other favorites. Ask for Album P-158, \$2.75.

MORE COLE PORTER HITS . . . SUNG BY ALLAN JONES

For some slick vocalizing, get the Allan Jones album of eight *Cole Porter Show Hits*, including *Why Shouldn't I?*, *Rosalie*, *Easy to Love*. Red Seal Album M-1033, \$4.85.

Prices shown are suggested list prices exclusive of taxes.

THE WORLD'S GREATEST ARTISTS ARE ON

RCA VICTOR RECORDS



**"I keep going
and comfortable, too
with Midol!"**



"Sensible girl," you say? "And practical, too," we add! For here is another woman who has discovered that Midol can help see her through the menstrual period physically and mentally carefree. One who has learned that by taking Midol, much of menstruation's functional pain is often avoided.

Midol tablets are offered especially to relieve functional periodic pain. They contain no opiates, yet act quickly in these *three ways* bringing fast, needed relief from pain and discomfort: *Ease Cramps—Soothe Headache—Stimulate mildly when you're "Blue."*

Try Midol next time—at first sign of "regular" pain—see how comfortably you go through those trying days. Ask for Midol at your drugstore.

MIDOL

PERSONAL SAMPLE—In plain envelope.

Write Dept. N-106, Room 1418,
41 East 42nd St., New York 17, N. Y.

CRAMPS-HEADACHE-"BLUES"

(Continued from page 74)

Dear Miss Colbert:

I am a freshman pledge of a university sorority and have been dating a fellow who is a non-fraternity man.

My sorority sisters have voiced strong disapproval of my interest in this man. They suggest that I restrict my friendship to fraternity men only. By ignoring this rebuke I have incurred great antagonism.

The young man of whom I speak is serious in his attitude toward his college education and future; he is personable, popular and active on campus. Limited financial means alone have prevented him from accepting fraternity bids. I have always respected the standards and regulations set forth by my sorority and have been completely happy with the girls in our group until this dissension arose.

I shall be grateful for your opinion.
Sydney K.

My entire sympathy is with you, of course. From the tone of your letter I'm afraid you met the rebuke of upper classmen with stiff-necked self-righteousness. Tact and diplomacy, even in advancing the right, are essential.

When you were instructed to stop seeing this boy, I think you might have said innocently, "I will tell Bob that you, Jane Doe, have forbidden me to see him." You will find that few people, who are being deliberately snobbish and unfair, are willing to have their names associated with their deeds.

I believe you should not change your principles. There is too much snobbery between fraternities and sororities in colleges in my opinion. If the young man is as popular as you wrote, you would be making a mistake to lose him. If he were, on the other hand, a doubtful character, conditions would be different.

I am sure that many of our great men with college educations never belonged to a fraternity, and I do feel strongly that you are making a mistake in affiliating yourself with any group who have such petty snobbery.

Claudette Colbert

Dear Miss Colbert:

I am a seventeen-year-old girl who has lived with my grandfather for five years. Last summer, while I was visiting my aunt, I went to a public swimming pool and was almost drowned. Luckily, I was saved by the lifeguard, who was very nice, good-looking and eighteen years old.

When I came home my grandfather told me that, since I was indebted to this boy, I might write to him.

We wrote friendly letters. He is a nice boy and expresses himself politely, so there is no excuse whatever for what has been happening. I began to notice that some of his letters did not match up with previous letters. When I asked him about it, he said he would number his letters in a secret place.

In no time at all I discovered that someone was swiping some of my letters. When I was making my grandfather's bed one day, I just happened to look in the wastebasket, and there was a torn-up letter. You can imagine how irked I was. Losing a letter now and then is not really important but what scares me is to think what would happen if I really fell in love. My grandfather could ruin my life.

Can you tell me what arrangements I could make to get my mail?

Francie C.

I feel that you should talk to your grandfather very nicely about this situation, be direct and honest. Since the young man's letters are very respectful and friendly, you can point out to your

grandfather that by taking the attitude that he is he could force you to consider a secretive method of correspondence. This you do not want to do, and if you can explain it nicely to him without losing your temper and creating a scene, there is every chance that he may agree.

Claudette Colbert

Dear Miss Colbert:

I am a very nervous girl and have a great deal of trouble with my stomach.

I am in junior high and once a week we have to give talks in English. When I am called upon I am so scared that I become nauseated and make a bad report. I know that nearly everybody gets scared, sometime, but not like me. I gave a report last week in social studies and now I have been out of school for two days because of too much excitement.

Honestly, Miss Colbert, I know all the answers and memorize everything for school but when the time comes, I simply freeze. I want to go to college to become a doctor and to study the nervous system so that I can help other people.

Even though I am not on the honor roll and don't have a scholarship, do you think I could have a successful college career?

Letty C.

You are quite right when you say that you know that other people have stage fright. It is probably the commonest of all human personality ills.

I do not purport to be a psychiatrist, but I have talked to enough people, and read widely enough on the subject to know that the first step to be taken in overcoming this problem is to acknowledge it, and then say to yourself, "So what! I get nervous."

Why don't you go to the teacher in whose class you must recite, and tell her quite frankly what happens to you. Ask her if there is some way in which you can turn in your work in written form, or if she could allow you a few moments after school each night during which you could sum up the lesson. She might even be able to help you overcome your fright of speaking before the class.

Too many people try to solve a problem of this kind alone. If you will ask for assistance from your teachers I am certain you will be delighted to discover that they are more than eager to help you.

Claudette Colbert

Dear Miss Colbert:

I am a boy of sixteen, and you will think that I have a crazy problem. I am in love with someone who doesn't even know I am alive—her name is June Allyson.

I try to forget there is such a person bothering me, but I can't. I see every picture she stars in. I realize that she is an older woman, but I still can't help liking her. Have you any suggestions Please give me an answer in your column, as I am not kidding when I say I love her.

Watson D.

When I was your age I had a "secret sorrow" too. He was ever so handsome and quite as unattainable on a permanent basis as Superman.

I am a great believer in the value of admiring other human beings. June Allyson is a beautiful girl and a talented actress, and she represents a fine ideal. If, in years to come, you select a girl as your wife, using your memory of June Allyson as a yard-stick, you will have chosen wisely.

Claudette Colbert

Dear Miss Colbert:

I—at twenty-five—am one of the old

maids the newspapers keep mentioning in connection with the arrival of our former Army's foreign brides and I'm bitter.

When I was stationed in Washington, D. C., all wide-eyed and innocent, I went with a charming man for six months. We danced, played golf, went to movies, and I grew very fond of him. One day he admitted that he was married and had a child living in another state. I was transferred to Pittsburgh and while there, met another charming man. I dated him for ten months before his darling little wife arrived from California.

The war ended, and I came home with a sigh of relief thinking, "Now I'll meet the right type of person." I started to date a boy I had known in high school. After four months of this I picked up the evening paper to learn that he had gone east to meet his British bride.

To top it off I started going with a very nice fellow in December. Last May he proposed and I accepted. During the ensuing week we even picked out a ring. Then, last week, he got around to telling me that he was already married and was having trouble getting his wife to divorce him. Boy, that did it.

You will note that in every instance the wife was not with her husband. If a girl cares so little about a man that she goes her own way, why should a single girl be condemned for going with a married man? I'm going to continue to date this fellow; I'm going to spend as much of his money as I can until I go north on vacation. Then, look out, I am really going to make up for lost time.

It seems to me that you have received a good many letters from wives crying on your shoulder about their husbands being snared by single girls. Chances are, the men didn't admit being married, and if a wife doesn't show up for six or eight months, how is anyone to guess that the man is married? I am sick and tired of it, as many other girls are, I know. I am going to fight back from now on and ruthless won't be the word for it.

Lorna L.

Your letter disturbed me so deeply that I find myself inadequate to answer it. I am publishing it here because I should like to have an expression of opinion from other girls, from married women and from the men who read this column.

I shall use their letters in as immediate an edition as possible.

Claudette Colbert

Have you a problem which seems to have no solution? Would you like the thoughtful advice of

Claudette Colbert?

If you would, write to her in care of Photoplay, 8949 Sunset Blvd., Hollywood 46, California, and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.



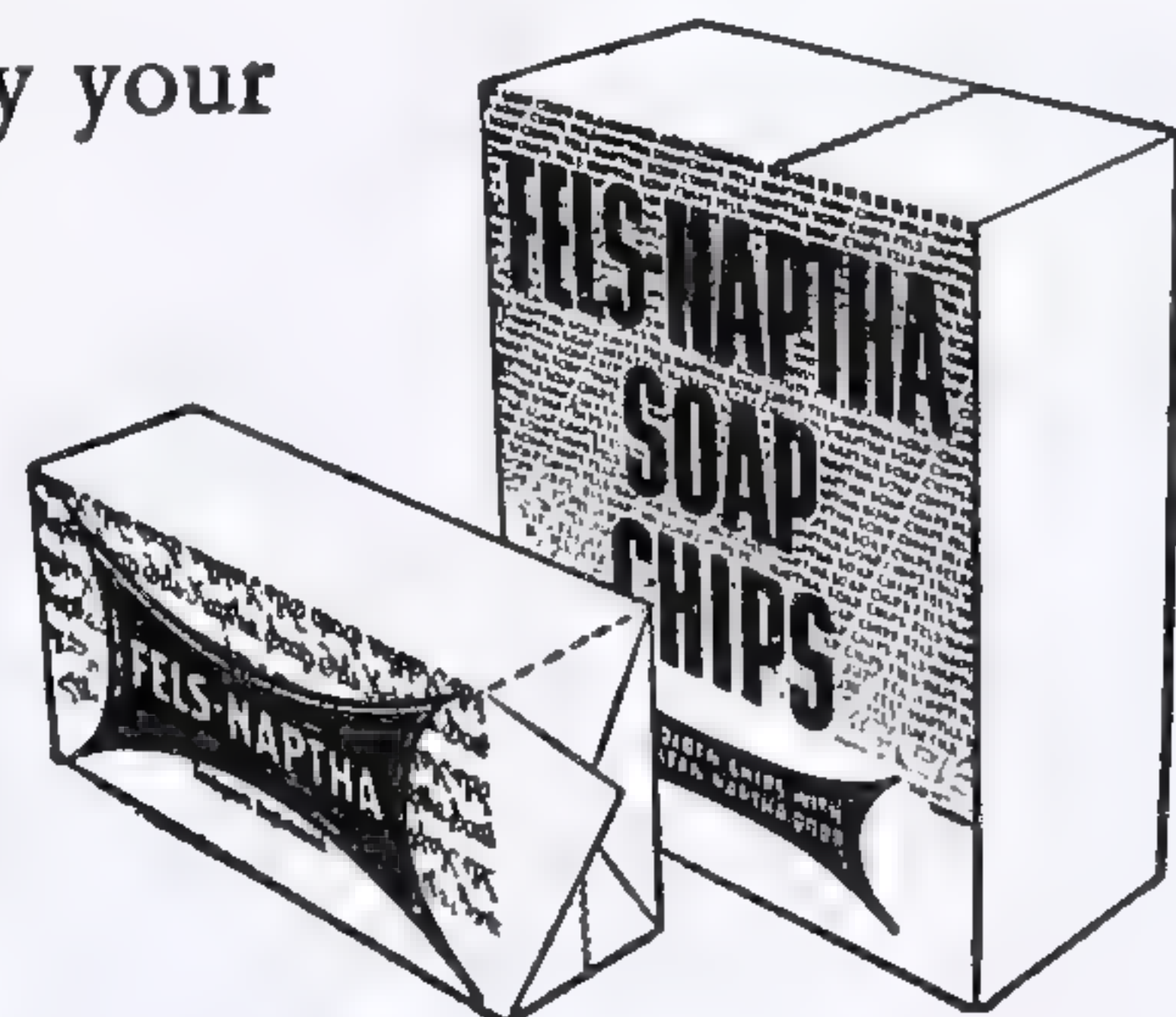
Save it with Soap!

Lucky girl . . . to start housekeeping with such a gorgeous table cover! You just can't bear to think of seeing something spilled on it, can you?

It's sure to happen, though, so be careful that it's always washed with gentle Fels-Naptha Soap.

Remember that Fels-Naptha loosens dirt and stains so that they wash away easily and completely in the rich suds of mild Fels-Naptha Soap.

Someday, this lovely wedding gift should be an heirloom, admired and treasured by your children's children. Begin to save its beauty right away—with good, mild soap—and that means *Fels-Naptha Soap*.



Fels-Naptha Soap

BANISHES "TATTLE-TALE GRAY"

Don't rob yourself of comfort-in-action!



LET'S HOP A TAXI, ANN.
IT'S NO FUN
FOR ME TO WALK ON
DAYS LIKE THIS!

WHY PUT UP WITH THAT
MISERY, DOT, WHEN YOU
CAN ENJOY REAL SOFT
COMFORT WITH
MODESS? IT'S SO
SAFE AND DAINTY, TOO!

Walking, working, playing! No matter what you're doing—you can do it in blissful comfort with Modess.

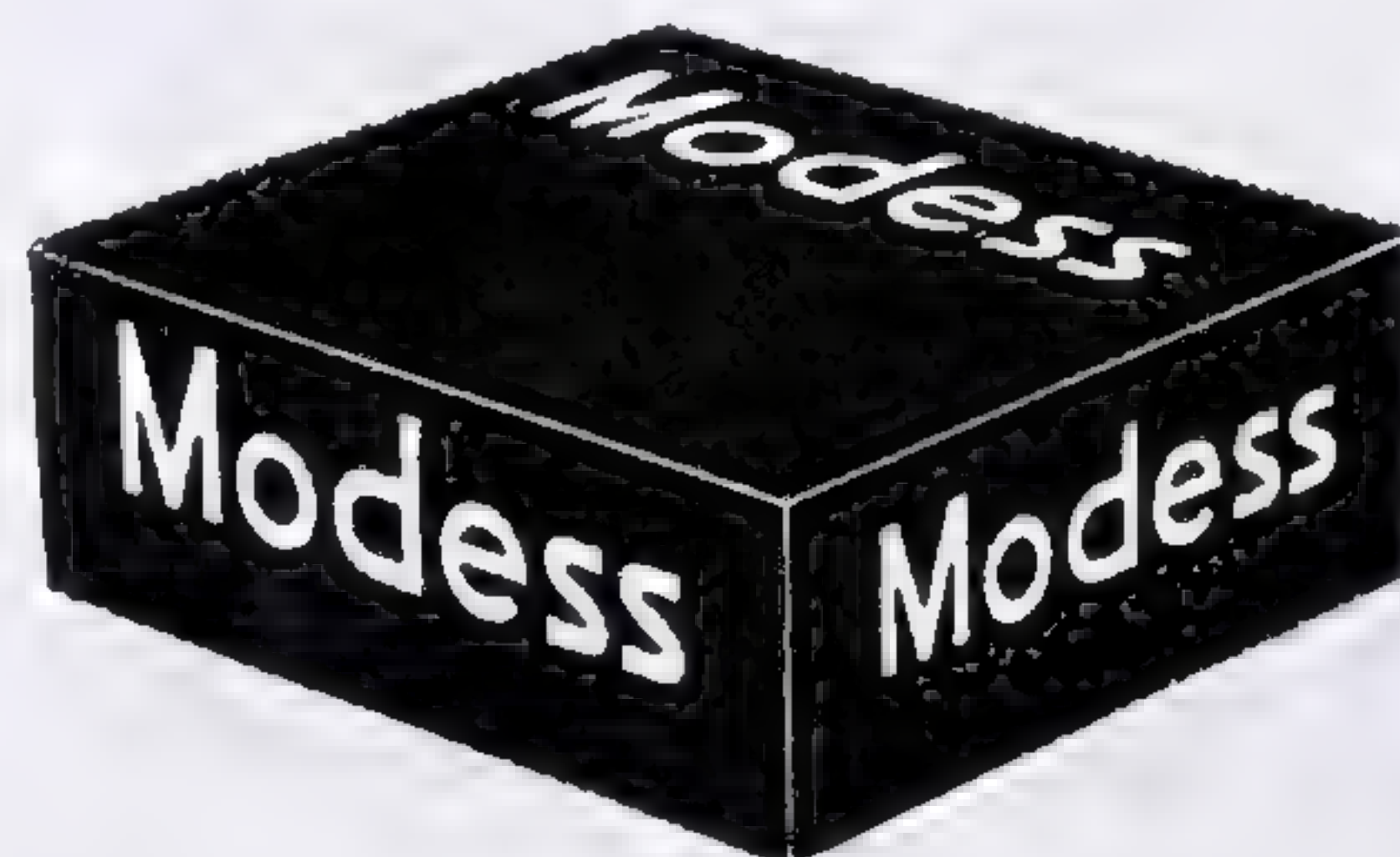
It's soft, soft as a fluffy cloud. And it stays soft—on days you need it most. That's why active girls insist on Modess—for real comfort-in-action!

A boon for your peace of mind too! Modess has a special triple safety shield to insure you against accidents. No fear of telltale outlines, either. It's silhouette proof!

So dainty too! You are sure of your

charm with Modess. Its triple-proved deodorant helps keep you fresh as a daisy!

So—why not enjoy all these extras? Get acquainted with America's luxury sanitary napkin. Get Modess today.



A Knight and His Lady

(Continued from page 37) doubt of it. Post-war London is still a grim city. Hollywood, with all its gaiety and glamour, would be a welcome contrast. And the gold in those Beverly Hills shouldn't be overlooked either. Vivien could have a new mink coat. Larry could go berserk in Sulka's. They could add a new wing to their country home, a Fifteenth Century manor in Buckinghamshire.

But when you have lived on borrowed time as the Oliviers did for five years, you clutch on to happiness, appreciating every minute of it when you have it—not after it is gone. For Vivien and Larry, their happiness was in London, doing the work they enjoyed for the inner satisfaction it brought them rather than for any personal glory. So Larry joined the "Old Vic," England's most famous repertory theater since 1880. Vivien started rehearsals in "Skin of Our Teeth," re-creating the role that Tallulah Bankhead had originated on Broadway. Their combined salaries were in no way commensurate with what they could have earned separately in Hollywood. But because they are the kind of true artists who have a passionate love of the theater and would rather act well than eat well, they were blissfully content. Larry, as *Richard III*, was hailed as the greatest actor of his time. Vivien as *Sabina* was the toast of the West End. It was such happiness as dreams are made of. Until the day it turned into a nightmare.

LARRY had gone to Germany for an ENSA tour with the Old Vic. Vivien remained in London, packing them in at the Phoenix. It was one of their rare separations. They couldn't reach each other by phone, but they wrote every day—tender messages between two people, who resent every moment that keeps them apart. And then came the post when there was no letter from Vivien, but the shocking news that she had collapsed at the theater and was desperately ill. Larry was frantic. He couldn't quit the Old Vic in the middle of an Army tour. For the first time he hated his profession and its tradition, "the show must go on." In between performances, he managed to fly to Paris to see Lynn Fontanne and Alfred Lunt, who were there in "O Mistress Mine." They had just seen Vivien in London and had talked to her doctors. They assured Larry it was nothing serious. The past five years of strain and work had finally caught up with her. All she needed was quiet and a prolonged rest and she'd be perfectly well again. Larry continued his tour a caged animal, until the tour was over, at long last, and he was in London again with Vivien.

As soon as the news of her illness broke—magnified, of course, out of all proportion—she was deluged with invitations from her countless Hollywood friends to come to California, where good nourishing food was plentiful and the sun would bathe her back to health. Deeply touched as she was by this unbounded hospitality, she refused everyone. She couldn't leave England without Larry. To be near him was better tonic than all the medical prescriptions in the world. So she stayed at their country home in "Bucks" where for eight dreary months she went about the business of getting well. This was a job she had to do, and with her indomitable will and courage, she did it.

It is why, when they stepped off that plane at La Guardia Airport, Vivien was more beautiful than ever and well again.

Vivien and Larry are now back in London, their six weeks' visit a kaleidoscopic pattern of thrilling memories. Reunion with old friends, Lynn Fontanne and Alfred Lunt, Ruth Gordon and Garson Kanin,

Gertrude Lawrence and Richard Aldrich, Kit Cornell and Guthrie McClintic, Margalo Gilmore and Robert Ross, Thorton Wilder. . . . Late supper at the Colony, "21" and the Stork, with menus that looked like museum pieces to their unaccustomed eyes. . . . Shops on the Avenue—a fairyland to explore and emerge with "Bundles for Britain." . . . The happy well fed, well clothed look of everyone—such a contrast to London . . . Their suite at the St. Regis, filled with fresh flowers from Helen Hayes's Nyack gardens, and gift tokens piled high from intimates and strangers alike . . . the din of the city—not from buzz bombs but from chauffeur-driven cars . . . The Century Theatre and the cheers and bravos for *Hotspur*, *Justice Shallow*, *Astrov*, *Oedipus* and *Puff* . . . The City Center and the personal triumph of "Henry V" . . . the broadcasts of "Richard III" and "Peer Gynt" with Larry taking two thirds of his salary so that the other members of the Old Vic could have more, because that's the kind of right guy he is . . . the tangible tributes—an M. A. degree from Tufts University, the first time such an award has been given to an actor since 1893 when it was conferred on Otis Skinner . . . and the Variety critics' poll, which nominated him the finest actor of the Broadway season . . . Vivien, in the background, fiercely proud of her husband's greatness.

AS a friend of Larry's ever since his very first visit to America when he played a supporting part to Gertrude Lawrence and Noel Coward in "Private Lives," I was proud—remember the time he came to Hollywood to test for the lead opposite Garbo in "Queen Christina" and was turned down because some master mind thought he looked too much like Ronald Colman. In London, we toasted "our friendship always" in the bar of his new home, overlooking the Thames in Chelsea. I sat in his dressing room of the Barrymore Theatre, when he was playing in "No Time For Comedy" and watched the glow in his eyes as he showed me all the stills of Vivien as *Scarlett O'Hara*. And my heart ached for his empty success on Broadway without her, and hers in Hollywood without him. I finally caught up with his future bride on the set of "Gone With the Wind." Being a friend of Larry's automatically made me a friend of Vivien's.

It is because of this personal friendship that I was privileged to dine with Larry and Vivien during their hectic non-stop Mad-hattan whirl. Facing Vivien, one wonders how it must feel to get up every morning and see that vision reflected back at you in the mirror. Her green print dress matched the emerald of her eyes. Her dark hair, oblivious to new fashion modes, was worn as she has always worn it—long, with loose natural waves, and heightened the alabaster of her skin.

Out of the blue Vivien said, "You know, next to the gaiety and luxury of New York, I feel frightfully drab."

I almost fell off my chair. "Vivien! Don't you know the mayor ought to pay you for improving the looks of the city!"

Larry smiled agreement. "You, too," I added. "It's flattering to have such prejudiced friends," he retorted.

Vivien giggled. "We know he isn't beautiful, but he certainly can get himself up mighty pretty. Maybe, it's just as well he's going to do 'King Lear' next." And she threw him a naughty wink.

"Is it because of 'King Lear' that you're rushing back to London?" I asked.

"Yes, it is to be my own production this time and as in the picture 'Henry V,' I am accountable for every detail. I pray that it comes off as I hope. It is my farewell appearance for the Old Vic for the season. I feel that it is only fair to bow out and

CATHERINE McLEOD AND WILLIAM CARTER, STARRING IN REPUBLIC'S "I'VE ALWAYS LOVED YOU," A FRANK BORZAGE PRODUCTION IN TECHNICOLOR



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A whisk—and away goes ugly leg hair ("leg feathers") to give you smooth, nylon-lovely legs. Keep your legs (and arms) feminine with this dainty hair-eraser. No chemicals, no smell, no razor stubble. It's called E-Z—because it's so easy to use! Millions sold yearly at all chain store cosmetic counters in 10¢ and 39¢ packets.



For underarms, face, and back of neck
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"Better get a pair of those new B. F. Goodrich Silvertown rubber heels with the special non-slip feature!" And... extra wear where you need it means more miles per foot.

let some new talent get a crack at the invaluable experience of this wonderful repertory company."

"What then?"

Larry supplied the answer. "I am very lucky to have as a good friend, Gar Kanin, who also happens to be the author and director of Broadway's biggest comedy success, 'Born Yesterday.' I have tied up the English rights and Gar is coming over to stage it as brilliantly as he has in the Max Gordon production."

"Will you play the Judy Holiday role?" I asked Vivien.

"No, I'm reopening in 'Skin of Our Teeth' and I expect to continue in it until we leave for Hollywood after the holidays. We're due there in January."

Vivien and Larry back in Hollywood! What welcome news to their American public, who have been clamoring for their return! How wonderful for all their friends! David Niven, Benita and Ronnie Colman, Mary Lee and Doug Fairbanks, George Cukor, Lilli and Rex Harrison, et al, who will dust off the red velvet carpet as it has never been dusted before.

Will they appear in a picture together or will *Heathcliff* and *Scarlett* go their separate ways again? What of the rumor that Vivien was to be Peggy Cummins's successor in "Forever Amber"?

THESE questions are not rhetorical. Let Vivien and Larry answer for themselves.

First, about "Forever Amber." "I'm told that Darryl Zanuck offered me a million dollars to take over the role," said Vivien. "If he has, it's all news to me. I wish he had. I'd feel so elegant turning down a million dollars!"

"I imagine I've been suggested for the part because *Amber* is supposed to be like *Scarlett O'Hara*. But actually, they have nothing in common except their physical attraction. *Scarlett* was born too soon. Her fiery spirit and independence were out of place in the Civil War period. She would have been a wonderful career woman today. *Amber* was born to be a courtesan, whether the year was 800 or 1946. In any event, I'm sure she will be compared to *Scarlett* and if for no other reason than that, I wouldn't play the part. I don't ever want to be pigeon-holed by type casting."

"Have you any story that you especially like?"

From the expression on Vivien's and Larry's faces it was obvious they had.

"There is a novel called 'Earth and High Heaven,' which we'd love to do. It's a timely, sensitive love story with wonderful parts for both of us. Sam Goldwyn, who owns the screen rights, wants us for it, but we can't give him any definite answer as yet. We saw David Selznick last night and he also has several stories lined up. So have a lot of other producers. We haven't had a minute to read any scripts here but when we get back to England on our fortnight holiday at Bucks we'll have time to wade through some and keep the best. We hope our first will be together, but if it isn't we don't mind being separated as co-stars so long as the separation stops there. You see, we're old-fashioned. We don't believe that being apart is conducive to a happy marriage."

At this moment, the telephone which blessedly had not interrupted during the whole dinner hour rang. Larry's car was waiting to take him to the theater, where in half an hour he would be transformed into the wizened, tottering *Justice Shallow* of "Henry IV, Part II." He got up, kissed Vivien and the three of us drank a toast to our next reunion in January.

It will be a time to look forward to, for there are no two more real people in a land of make-believe.

THE END

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—APPEARING
OPPOSITE HAROLD LLOYD
IN PRESTON STURGES' "THE SIN
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... Or all evening long! You see, Lustre-Creme is *more* than a shampoo. Fastidious women everywhere say this grand new product is actually a new kind of "hair cosmetic". Yes, special *secret ingredients* in Lustre-Creme Shampoo reveal the subtle beauty of your hair—keep your most enchanting hair-do beautifully arranged hours longer! Ask for Kay Daumit's Lustre-Creme Shampoo at toiletries counters in better drug and department stores.

The regular 4-ounce jar is just \$1.00.
Family-size one-pound jar, \$3.50. No U. S. tax.

Kay Daumit's Lustre-Creme
Shampoo



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West Coast Photographer

LIZABETH SCOTT

Born in Scranton, Pennsylvania, on September 29, 1923, she was christened Elizabeth. After enrolling at the Alviene School of Drama in New York, she became Elizabeth—more interesting for the marquee lights where she determined her name would be.

It was producer Hal Wallis who signed Elizabeth to a screen contract and guided her to stardom with her first picture, "You Came Along." You'll see her next in the Hal Wallis-Paramount production, "The Strange Love of Martha Ivers."

For rain or shine—to wear over everything—this exciting all-wool plaid poncho by Aquatogs. Sizes 10-18. About \$35.00 at Meier & Frank Co., Portland, Oregon, and Saks-34th, N.Y.C.

For the store in your vicinity write to the manufacturer listed on page 90

Conover cover-girl favorite,
Helen Mueller, loves Leigh's vibrant *Heartbeat*

Leigh Perfumes



Fine American
Perfume—
3.50 oz. plus tax

A DIVISION OF SHULTON



- COLD FRONT
- WARM FRONT
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- PARTLY CLOUDY
- (S) SNOW
- (M) REPORT MISSING
- SHOWS FLY WITH THE
- (C) Calm

Late 1950s



LIZABETH SCOTT

"Scott," as she's called, is in great demand these days. While she was in England, attending the premiere of "The Strange Love of Martha Ivers," she got a cable to fly home quickly. For RKO had borrowed her to play with Bogart in "Dead Reckoning"



The New Clothes Are Dramatic

ABOVE, a slim black cashmere wool with dramatic chartreuse diamonds in the sleeves. Also with beige or jade diamonds. Sleeves take the limelight this fall! A NanTucket Natural. Sizes 10-20. \$29.95 at B. Altman & Co., N. Y. C., and Hutzler Brothers Co., Baltimore, Md.

LEFT, look pretty please! And who could help it in Junior Deb's DeLand pure wool shetland suit with its big, dramatic, square-yoked collar. In pastels and dark shades. Sizes 9-15. About \$35.00 at Gimbels, Pittsburgh, Pa., and The Halle Bros. Co., Cleveland, O.

For the store in your vicinity write to the manufacturer listed on page 90



Engstead

Feel free as a breeze in Caltex California's new easy-yoked shirt and fly-front skirt of softest Wynne "Chanellure" wool jersey. In a bright color combinations. Size 10-20. Each piece around \$12 at Carson, Pirie Scott, Chicago, Ill.

Right, a full skirt of crisp pla taffeta and a blouse of crepe with wide sleeves ending in long tight cuffs to give you a 1946 look like Miss Hollywood Jr. in sizes 9-14. Also in brown, lime or aqua. \$20.00 at J. N. Adams & Co., Buffalo, N. Y.; and The May Company, Los Angeles, Cal.

For the store in your vicinity write to the manufacturer listed on page 85.

California highlights for you...

FRANCES RAMSDEN,

who models these fashions, made for you in California, wears her hair in a "spaniel bob." Frances, a Conover model, was dining at Preston Sturges's restaurant, "The Players," when Sturges saw her, tested her, signed her, and cast her in United Artists' "The Sin of Harold Diddlebock," which brings Harold Lloyd back to the screen

Engstead





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at fine stores
write us
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*I am Debut Elaine,
for the Youthful
slender figure...
one of the 7 Basic
figure-types,
Personally Yours!*



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Cinemodes

By Photoplay's Fashion Scout

Wonderful what some of the girls are doing with simple sheaths over which they tie all sorts of skirts and things—making several costumes out of one basic dress. Vivian Blaine breezed into a party wearing a smart navy blue sheath-like dress with a full overskirt of beige jersey. This skirt tied on like an apron, fell only to the hemline of the navy dress underneath. Accessories were beige pumps with high navy leather heels, a huge hat of beige felt with a navy veil, and a navy bag and gloves. The bodice of the dress was draped high at the neck and short sleeved. Very smart!!

Veronica Lake, dancing at Mocambo, had a black dinner dress with a long, very full net skirt. The top was invisible because she never took off the peplum jacket of bright pink paillettes she wore over it. From the cuffs of the long-sleeved jacket peeped tiny black net ruffles. Pink and black by all means when you want to be ravishing!

The film belles are crazy about the newest thing in huge chiffon or silk handkerchiefs on which are printed their own telephone numbers. Esther Williams and Diana Lynn have their phone numbers hand embroidered in a contrasting color across one corner. Diana, besides letting her handkerchief hang from pockets, sometimes pins it to her shoulder with a gold clip. And underneath her embroidered phone number is embroidered the word, "Busy!!" Anita Colby, Photoplay's new Beauty Editor, gave us one of these hankies and we're mad for it.

Greer Garson goes for the newish dipping hemlines. At The Club she wore a lovely powder blue crepe dinner dress with a high scalloped neckline that was just barely cut off the shoulders. The full flaring long skirt was scalloped at the hemline which

was about thirteen inches from the floor in front and almost trailing length in back. The belt was suede, a deeper blue, lavender and pink braided together. Greer wore black lace mittens, a diamond clip on one shoulder and matching blue crepe sandals.

Odd items stunning in the way of adornment: Gracie Allen is wearing a so-tiny diamond-studded cuckoo clock which George Burns found in an antique shop. He had it put on a snake chain gold necklace for her. Lana Turner came back from New York with a "ringing in her ears" all because of her latest jewelry accessory; tiny gold bells with little diamond-studded clappers that not only dangle when she walks or moves but really jingle-jangle! With street clothes Lana adds a gold chatelaine (which she wears on a belt or looped across a suit) which also dangle little golden bells. Sometimes she wears it wrapped around her wrist in a heavy bracelet . . . to match the "bell song" in her ears.

Claudette Colbert wore a divine off-the-shoulder cocktail dress at dinner at La Rue the other night. It was of black silk jersey, draped and shirred along classic lines with the neckline bordered in American beauty silk roses. Over this costume Claudette wore a long black cloth cape lined in the same deep warm red as the roses. She also wore diamond and ruby earrings and a diamond and ruby clip attached to a platinum snake chain necklace.

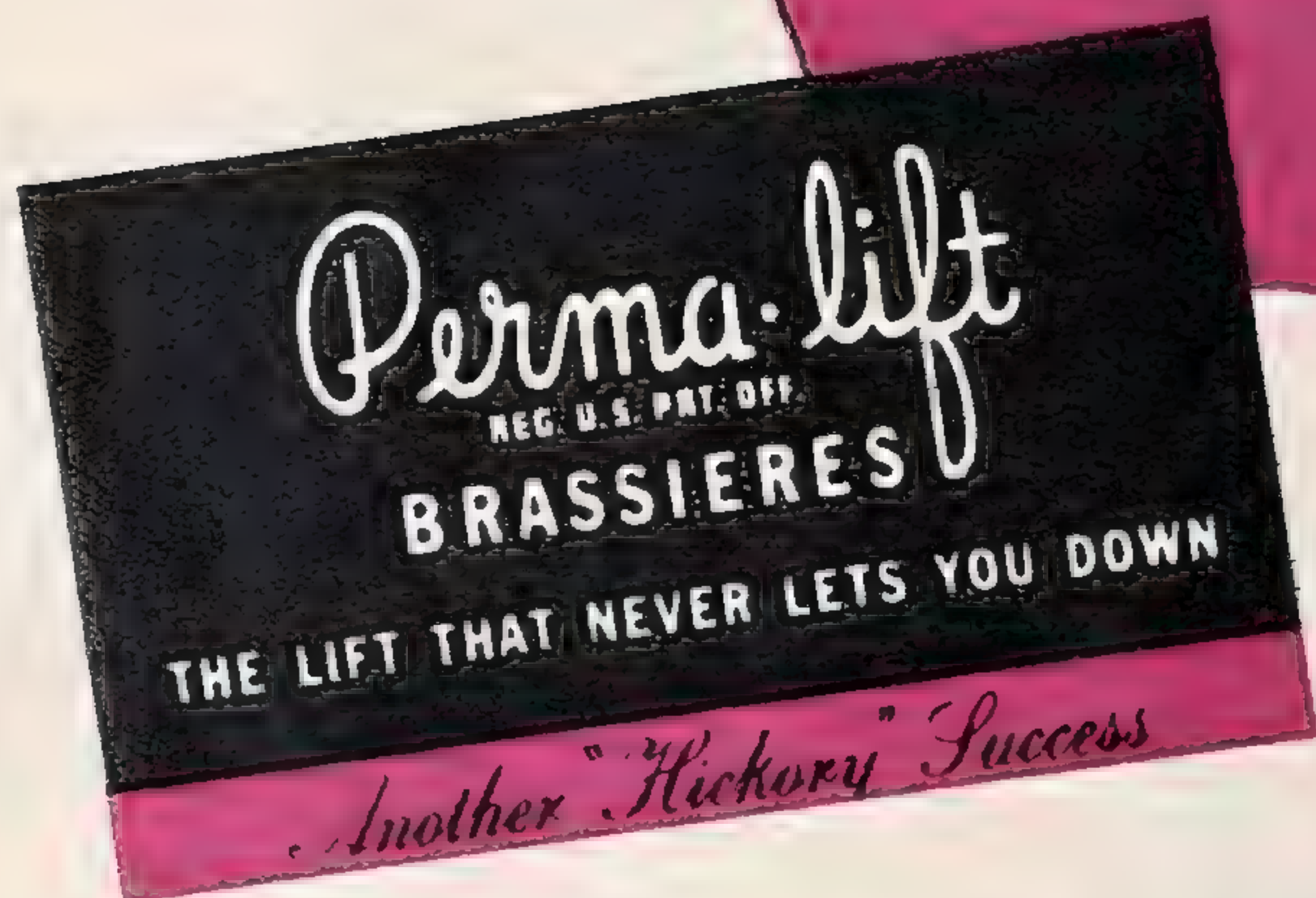
Paulette Goddard must be aiming at the slogan "Paulette in paillettes"—she's been using them so lavishly lately on both dinner suits and dresses. Her new cream white dinner dress—cut down to there in a slashed neck—
(Continued on page 90)

DRESS FOR THE MEN IN YOUR LIFE



Carole King
DRESSES FOR JUNIORS

"CUPID'S CAPTIVE" fancies gay embroidery 'n' a demure sweetheart neckline
strictly romance stuff. A Carole King Original of soft, lush, wool and rayon in
Junior Sizes 9 to 15. About \$13.00. Exclusively at one fine store in your city



THE LIFT THAT NEVER LETS YOU DOWN

- Sure you want those currently fashionable curves that only a smart bra can give you.
- You want your bra to keep on giving you the uplift you want too, no matter how often you wash it and wear it.
- That's why you'll get a real thrill with your new "Perma-lift"* Bra.
- The famous cushion insets at the base of the bra cups make the difference—gently lift your bust from below—never lose their uplift thru countless washings and wear.
- For smart lines, for beauty, for comfort beyond belief, ask for a "Perma-lift" Bra—America's Favorite—at all fine stores—most styles \$1.25 to \$2.50.
- You'll also enjoy wearing a new "Perma-lift" Girdle—No Bones About It—Stays Up Without Stays.
- It won't wrinkle, won't roll over, yet it will stay up.

*"Perma-lift" and "Hickory" are trademarks of A. Stein & Company (Reg. U. S. Pat. Off.)



line has a long-waisted tight bodice and a full shirred skirt. It's very broad shoulders and tiny short sleeves are plastered solidly with gold paillettes that splash over the shoulder seam and up toward her neck in a leafy design. With this dress Paulette wears no jewelry—just a huge bag of gold kid.

Loretta Young is going in heavily for sets of heavy Mexican silver jewelry. One layout, complete from earrings through necklace, heavy bracelets and ring is made of the heavily carved silver in a very ornate, chunky design, studded here and there with dark green jade.

One of Dotty Lamour's new fall dinner gowns is ballerina length in front and dips to the floor in the back. The tremendously full skirt, of deep rose tulle, has small black velvet bows scattered across it. The long-waisted bodice is black velvet—and its off-the-shoulder neckline has a cuff of the black velvet which stands out a little from the tight bodice. With this gown Dotty wears high-heeled black velvet slippers and carries a black velvet pouch bag.



Betty Hutton is wearing light-colored smocks over dark skirts during her pregnancy. Her smocks are square shouldered and tailored with box pleats that are sewn down only to a point just below the bust-line. A right breast pocket, completely covered with a huge brightly colored monogram is the only trimming. Her skirts, of course, are full and adjustable. Her daytime smocks are gabardine. But for evening, she wears silk smocks over a long skirt.

FOR THE SHOP in your vicinity where the Photoplay Fashions shown on the preceding pages are sold write the manufacturers listed below:

Plaid poncho

Aquatogs
250 West 39th St.
N. Y. C.

Blue wool suit

Junior Deb
512 Seventh Ave.
N. Y. C.

Black dress with diamond sleeves

NanTucket Natural
498 Seventh Ave.
N. Y. C.

Jersey blouse and skirt

Caltex
2126 Beverly Blvd.
Los Angeles, Calif.

One-piece dress with taffeta skirt

Twentieth Century Frocks
719 South Los Angeles St.
Los Angeles, Calif.



ALLURA brings you GLITTER—studding the shoulder line of this new coat with bright metallic flashes. Its lines are artfully simple—accented by a tie belt that cinches in your neat little waistline. Its fabric is luxurious too—Suede-y Pebblora, in rich colors, loomed exclusively for us by the AMERICAN WOOLEN CO. Sizes 9 to 15. Around \$50.

Consult with your Local Retailer, or write LOU SCHNEIDER, 512 Seventh Ave., New York 18, N. Y.

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THE NEW TWO-WAY STRETCH

Time never hangs heavy for the girl with the "Cupid Look", the ballerina-like girdle that brings out your endearing young charms.

S-t-r-e-t-c-h-y neoprene elastic, woven in one circular piece, makes this young feather-light girdle, that molds you into a picture of lithesome loveliness.

Time for you to discover the magic touch of Cupid today. Ask for it at any fine store.

"Your Closest Friend"

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Fashion is Fun

and makes you lovelier

This fall clothes definitely are dramatic, definitely more "dressed-up looking" than they have been for too long. Here are a few simple accessories that will give last year's wardrobe a this-year's look. . . .

Wear a big gold kid belt on bright wools or evening dresses.

Don't forget how effectively a sequined scarf serves as a dickie with basic suits and dresses.

Lace insets will give new life to a peplum or the neckline of a simple black costume.

Make a wreath of velvet flowers or bows to wear around the crown of your soft untrimmed black felt hat. And remember how wonderful touches of pale pink or blue can be with black velvet.

Sew gold braid, scroll effect, HIGH on the left shoulder of that simple dress that needs a pick-up. Or, if you're extra clever with a needle, form your monogram in gold braid.

Sleeve interest is the thing this year (see the dress Elizabeth Scott wears with colored diamonds accentuating sleeves). So—sew colored grosgrain bands on the sleeves of a simple dress. Start your band at the shoulder line and bring it "barber-pole" style down to the wrist. Brown bands on a beige dress; black on a green dress; and on a black dress, bands of a bright color.

If you have any of those beautiful lace collars and cuffs that were so popular when mother was a girl count yourself lucky! For lace, so right this year, is forever romantic and flattering.

Sweaters are really going glamorous this fall. Watch for the new dressier weaves—so smart with simple skirts. The low oval neckline is still just about the most flattering and perfect with your choker or pearls.

For Indian summer days the smartest costume we can think of is a long-sleeved dress with a sleeveless tunic-length coat. Make one of wonderful supple jersey and cinch in your waist with a dark leather belt. This type of costume can be worn all winter, too, under a heavy coat. It could also be dressed up or down to suit any occasion.

Now that fresh flower-boutonnieres are a little difficult (and expensive) to buy, why not pin fake flowers on your shoulder with a regular long florist's pin. Even your best friend will run up and want to smell them—they look that real!

Buy gold braid and sew it on heavy grosgrain ribbon for an extra special belt. Team this with a matching wristlet (tied tight around the smallest part of your wrist). A conversation piece, these!

Tall crowns on soft squashy hats (suede, wool or fabric) are a big winter item this year. Push the crown of your hat around any way that's most becoming and anchor it with your best pin. Medallions or crests are fine pins for this and also can be worn at your belt for variety.

If you want to set the world on fire (and who doesn't) have the time of your life selecting just the right color in suit, dress or slacks. Fabric colors never have been so bright or becoming. And if you're the type that shines in fire engine red or vibrant blue or lemon yellow—well, it's definitely your year.

Casual sport skirts take on a new look by the addition of soft unpressed pleats, all around, giving an easy-fitting air. Such a skirt in plaid with a black jersey pull-over and a black wool hat on your curls will see you through almost any kind of an engagement.

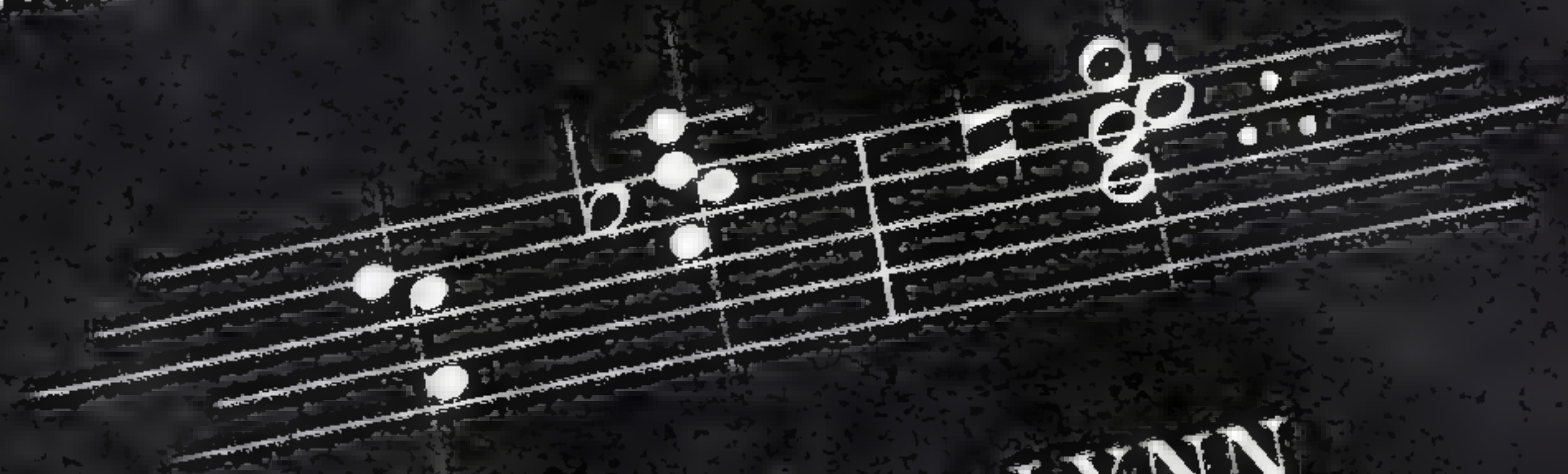
When you buy your new suit concentrate on a tunic or a cutaway jacket. Tunics are so right if you're tall. If you're petite you'll be wonderful in a cutaway. Pencil-slim skirts with both of these jackets will do things for your "figger"—tall or short.

Vestees are most exciting in fur. A welcome addition to a basic dress they also add such a dash of glamour when worn with skirts, slacks or under suits. They're attractive when knitted or made from stiff fabrics too.

Did you know that girdles and panties now come in the most delicious pastel shades? Our favorite girdle is of pale, pale yellow with painted forget-me-nots scattered here and there. Oh yes, we asked, it washes like a dream.



If you're choos-y and you're pick-y you will on-ly wear a



VICK-I LYNN

Vicki Lynn



\$3 at leading department stores.

*From the song, Pretty Vicki Lynn, by Charlie Tobias



JUST BLOWN IN FROM THE COAST

Breezy little beach dress cooked up in California by Pat Premo, star designer in the land of stars. The fabric is Dan River's Dantone,* a combed cotton that feels as light and airy as an off-shore breeze. It's Sanforized† and vat-dyed too . . . even the *strongest* California sunshine can't dim its clear bright colors. Dan River Mills, Danville, Va.

Sizes 10 to 16. About \$20 at the following stores after October 1st: Lord & Taylor, New York; Bonwit Teller, Philadelphia; Carson Pirie Scott, Chicago; Bullock's-Wilshire, Los Angeles.

*Reg. U. S. Pat. Off.

†Fabric shrinkage less than 1%

IT'S A
DAN RIVER
FABRIC



REPLACEMENT OF 100% REFUND OF MONEY
Guaranteed by
Good Housekeeping
if defective or
NOT AS ADVERTISED

Date-BAIT

(Continued from page 43) simply not true. Consider Vic Mature alone! What stories I'd heard about him! 'Well, I'll tell you about the real Vic—but first I think I'd better take these nice people in the order of their appearance.

The first film colony man I dated was David Rose and was I thrilled! Dave is still one of my very best friends and he often spends the evening with my family.

Actually, the first time he and I met was my first night in California, when I was singing in Ted Fio Rito's band and Dave was married to Judy Garland. I had just finished a number and had gone backstage when Dave and Judy came back and Dave, such a brilliant composer, said to me, "You're good." Imagine how I treasured that compliment coming from someone like him.

So when I'd been in pictures about six months, and he was divorced from Judy, you know I was quite surprised when he phoned and asked if I'd go out dancing with him. He came by for me right on time and took me to the Palladium. I suppose he thought he had to take me there because that was a jitterbug place and he knew I was only seventeen. At first he was a bit formal until I got very casual and began talking about food and church and the fun our family has. Dave began to smile then. "I love to cook," he said.

"Oh, I do, too," I said. "Particularly sweet potato delight and a very special salad with lots and lots of garlic and anchovies mixed into the 'dressing.'" That did it. Almost the next night I went with some friends to Dave's house and he broiled some big thick steaks while I fixed the salad and the vegetables and the sweet potato delight. After our wonderful meal, I didn't know what was coming off, for he brought out a huge Army kite, the kind used as a practice target, and what did that sophisticated Mr. Rose want to do but teach me how to fly it. I thought it a little odd until I tried—and then I discovered it was as exciting as deep sea fishing. The kite would sail away from you. You'd tug and pull it back. Then it would yank you nearly off your stance. I got a big kick out of it.

That kite—and the evenings we sat around just playing records—or talking to my mother and sisters—or fixing more home dinners—taught me that David Rose is like his music—full of simplicity and sweetness and hidden depth.

THE way I met Victor Mature could only happen to a picture actress. It was September and the studio had me posing for Christmas photographs. I was dressed in mittens and a coat and hat with jingle bells on it and I'd been making snow men out of white cornflakes when suddenly they told me to go, just as I was, over to another stage to kiss one of their stars just returned from service.

That was Vic and that's how we got together—two complete strangers exchanging warm salutations while cameras ground. From that moment on it was a mad rush that Mr. Mature gave me. He called. He sent flowers. He wrote me notes. Vic sends the cutest flowers. Every day I'd get a bowl of pink and white roses and hidden among them would be some sort of a toy bearing the craziest message. The day after we'd spent an evening hearing the Slim Gaillard trio—you know those three who do "Cement Mixer"—he had to send me a cement mixer toy. Stuff like that.

But where Davie Rose is a silken dancer, Vic doesn't like to dance at all. That wolf exterior of Vic's is all a great big act. What he most liked to do was to come to our house, raid the icebox, sit on the living-room floor and talk.

Bob Hutton likes little things—not necessarily meaning me. He makes miniature houses and furnishes them, complete with miniature furniture. He even sends miniature flowers—dozens of baby sweetheart roses.

Bob's really glamor dating. He's so sharp himself, and he wants you to be sharp.

Right there comes in one of my own date rules. A girl in a small town knows what the boy who is calling for her likes. She can tell by the way he lives and the girls she knows he's been out with before. But Hollywood is too big for that sort of information to be picked up easily. So what I do when a new man invites me out is to study up on



Vic Mature said it with flowers and gay little hidden gifts, June Haver soon found



It was dress up and go dancing at a gala night spot when Junie's date was Bob Hutton



Martha Vickers

featured in

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A Warner Bros. Picture

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*Once Chosen—
Always Treasured*

him beforehand. If he's had interviews in the fan magazines, I read every one of them—I dress in the way he says he prefers, even to the color. If I know he likes to play golf, I brush up on my golf. If he goes for tennis, so do I.

Bob Stack, for instance. He's mad about polo. That means horses. So these days, when I'm seeing a lot of him, I'm also seeing a lot of horses—with an instructor, I assure you, at hours when Bob isn't around.

Some friends invited me to meet him "because he has just got out of uniform." After Vic Mature that made me feel like a one-girl rehabilitating committee—but on our first date I felt more worldly than Dietrich, for Bob had sent me baby green orchids which I love.

This Bob goes in for all the sports. He dances divinely. He skis, he shoots, he swims, he plays tennis and polo. Because of him I'm learning to skeet shoot and trying to limber up my tennis form.

Rory Calhoun is what I call a lumberjack kind of boy, very casual, very sweet and, like Vic Mature, he is not the wolf he looks to be. But Frank Latimore is what he appears, a relaxed, charming fellow, who likes to go for beach picnics but also wants to take in the fights Friday nights. I had to read up on fights like crazy before we had that kind of a date. I think a girl should let the man do most of the talking—but should really understand what he is discussing and be able to keep him going with intelligent questions. You learn a lot that way—and have fun too.

Another thing I do is to have one special perfume for each man I go out with. For instance, for Vic Mature I had a perfume that smelled the way I imagine a tiger lily would smell—if it had a fragrance. I figured he'd like something like that and he did. For Bob Hutton I have an elegant incense-type perfume. I never change perfumes with them, so that whenever I smell that particular scent I think of that one fellow and the fine times I've had with him—and I hope when he sniffs that perfume somewhere he thinks of me, too.

I haven't yet found the man I want to marry—but I've got my wedding planned. I hope it will take place in the spring—because I think the spring colors are most becoming and I've already engaged Bonnie Cashin of my studio, Twentieth Century-Fox, to design my dress. I don't care so much what the man I marry looks like. Of course I wouldn't want him to be fat or bald but I wouldn't want a pretty boy either. I don't care what his profession or work is, but he would have to have a sense of humor and love his home and want a big family. The only thing I'll want him to be very, very serious about is music and me and I'll have to be very serious about him because with my religion I can only marry once.

P.S. I'm busy working in "I Wonder Who's Kissing Her Now," but meanwhile I'd like to go out with Peter Lawford some evening soon. You see, I've studied up on him and I know all his likes and dislikes and I've bought a perfume that I think he might like too.

THE END

Photoplay Answers

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STAGE DOOR



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*Fine
Feathers*
HOSIERY

MILLER-SMITH HOSIERY MILLS
CHATTANOOGA, TENN.

(Continued from page 41) was in the fertile Valley of Virginia, guarded on one side by the Blue Ridge Mountains, on the other by the Alleghenies. Four hundred acres of rich farm land threaded by sluices, canals and the winding Roanoke River.

Today it was the property of John's father, George Washington Payne, wealthy farm-owner and real estate man. But folks still referred to it as "Fort Lewis" because it once belonged to Col. Andrew Lewis, famous frontier fighter and Virginia patriot.

It had served as a fort against the Indians in frontier days. There was a block house in the back with walls two feet and seven inches thick. There was a secret passageway too . . . now caved in. John and his friends liked to dig around the ruins of the secret passageway. To make up stories about the tomahawks and arrowheads. Sometimes at night when the moonlight cast eerie shadows around the place, the imaginative boy could almost see the Indians with their feathers and painted faces riding in frenzy across the fields.

HISTORY was made here. This was his home. He would carry on the colors of Fort Lewis. Make Virginia—and his father—very proud of him.

Gradually the collection of arrowheads was moved out of his "workroom" on the third floor to make space for the growing number of model planes. The elder Payne watched the mounting number with interest. He'd inspect the flight lines of some sixty-two rubber-driven and compressed-air models that John proudly showed him . . . "and they'll all fly too."

George Washington Payne didn't try to influence his sons' futures. He wanted to give them a good education, then let them follow their own inclinations. He was of the opinion that life is like an apple grading machine. You might wander around a lot, but eventually you'd land in the chute where you belonged. Secretly, he was very proud of John's interest in aviation. He often accompanied him when he took them out to the field to stretch their wings. As they watched them go, John would go into big plans about becoming an aeronautical engineer. "And I'll be a good one, too, Dad," he promised. "I know you will, John," smiled his father. Looked to him as if this son was already headed toward the right "chute."

At fourteen John Payne stretched his own wings. He was going to Episcopal High School at Alexandria, Virginia, about three miles from a field where a tall, lanky six-footer of the last war named Slim had started a flying school. John thought this Slim must have been flying by the "seat of his pants" a long time. They looked pretty worn. The Jenny was worn in spots too. When the flier wasn't too busy with customers he'd talk with him about thermals and air currents and altitudes.

"Want to go up?" the lanky birdman said one day.

Payne got into the cockpit slowly. Sat there frozen to the seat. This was it. He felt a little guilty about his mother . . . but . . . well, he was older now. Would he be sick? He couldn't in front of Slim.

The Jenny taxied off down the field, then the pilot gave her the throttle and they lifted from the ground, weaving and wobbling. Upstairs Slim opened her up to seventy miles an hour. The ship rolled and banged and the motor sounded like a thousand giant firecrackers going off at once. It was more exciting than he'd even dreamed . . . going through clouds like white feather blankets, looking 1,000 feet down below at the crazy green and brown patchwork quilt of fields, little white doll

houses where grown-up people lived and worked and worried while he thundered along hundreds of feet above them. He felt strangely superior and a little sorry for the little human ants who thought they were so important down there.

From then on John took his three-dollar weekly allowance out to Slim every week for a half-hour lesson in the air. He was soloing after three hours.

THEN when he was seventeen the whole world cracked up. It was as though Fate said, "Here's one we've never touched. Let's let him have it in one solid dose."

First came the crash of '29 when the Paynes lost most of what they had. Then early one morning in January, 1930, his father was stricken with a cerebral hemorrhage and died, leaving a stunned family. John couldn't realize that his father, the pillar of his world, was gone. He wandered grief-stricken around the place.

"Fort Lewis," with its family heirlooms, its handsome hand-carved fireplaces, its boyhood memories, was going to have to be sold to some stranger who probably wouldn't know or care about black flint dart-heads or secret passageways.

One thing still remained and nothing was going to lick him on that—his pledge to make his own contribution to the future. To be a good aeronautical engineer. He was impatient to get going on it. To take the entrance examinations for Massachusetts Institute of Technology.

And late that summer he did take the examinations for M.I.T. But Fate was still calling the signals for him. He failed the mathematics exam.

He couldn't go to their school. Couldn't be an aeronautical engineer. That's what they said in the letter. "We regret to inform you . . ." They regretted! Spectacled college professors who did their flying with figures on paper. You didn't have to be hep to hypotenuses to kick her out up there in the open sky. That was strictly a combine deal between you and God and the ship.

He knew he could build them and make them fly. But the letter said no. He felt ill. Lost. He was glad his father couldn't know. For he'd failed him . . . but bad.

What to do next? What to make of his life? He was eighteen now.

He took the letter and his dark future over to the Episcopal parsonage to the large, kindly, intelligent minister, Doctor Block, who could always be counted on to be capable and understanding.

All good things would come to him in time, the minister said. Life wasn't lost. He could sing, write, act—any of them. What was best for him would be.

And back at the flying field at Alexandria, his old pal Slim told him pretty much the same things. Only in more Slim-like words. The lanky flier unwound himself out of the cockpit, threw a leg over Jenny's side, and began. . . .

A guy had to make a lot of take-offs in his life. They couldn't all be good. Some were bound to be rough. But a guy needed to barnstorm around a bit. Find out what the best flight pattern was for him.

Now take him, Slim, he used to think about being a doctor. Maybe he'd have been a good one. He'd never know. For he'd just strung along with Jenny and hadn't even tried. John had a lot of flying time ahead of him. He could always take a rain check upstairs. What he needed to do now was to make another take-off. . . .

John Payne took off—for Broadway and Hollywood.

THE END

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Act As If You're Beautiful

(Continued from page 48) Even on the telephone—and this is where too many people let down—Shirley is pleasant and poised, aware of the charm of a voice with a smile.

When I first started to work with Shirley, David O. Selznick, our boss, said, "Anita, remember Shirley isn't any average teenager but a very sweet and intelligent young lady. You'll discover she has taken the trouble to learn a great deal about our motion-picture business and a lot of other things too."

Shirley, of course, wouldn't be satisfied to be an average anything. If she had been I wouldn't be writing about her because you wouldn't be interested in reading about her.

Above all, Shirley has learned that you cannot be anything better than a lady. Not in a stuffy or prissy sense, but in the broad meaning of the word. She's always beautifully groomed. And also in other ways she has too much pride to be seen at a disadvantage. She walks with an erect grace. She never sits with her legs curled around the chair rungs or spread apart with her ankles lying on the floor. And at table she sees to it her lip rouge doesn't smear the table appointments. Her human relationships also are splendid. When she was at Westlake School for Girls, for instance, she never tried out for the school plays; but made up the other girls. And before her marriage to John Agar, while she was most cooperative with the press, she also insisted, pleasantly, that no one see her wedding dress before she wore it, or intrude upon the privacy of John's family.

She's a smartie, that Shirley. She knows beauty is a combination of things, that it's the way you act as well as the way you look.

THE time has come, I think, for all of us to be smarties. Now that we've welcomed the boys home again there's going to be a change. We're again aware that we are women. We want to look beautiful. And irrespective of whether or not we are beautiful in any orthodox sense, we will, if we're wise, act as if we were—and thereby become more beautiful, inevitably.

The new lines in clothes, the new trends in make-up and hair styles and the gaiety in the air everywhere promise a romantic winter. The time has come, definitely, for a general toning-up process, for a personal fall cleaning.

All right! The summer sun has dried our skin and our hair. Our skin at this time of the year is likely to have the faintly jaundiced look that fading tan induces; even to be a little leathery in spots like knees and elbows. If we took proper care of our hair through July, August and September, it won't look like an old broom but it probably will still lack the soft gleam that reflects in men's eyes.

To reclaim our skin we need a cleansing cream that isn't drying, an unmedicated baby oil and lemon juice.

Lemon juice applied daily with a little cotton swab will bleach those remnants of tan that give a mottled look. Use it on your back and shoulders, too, if you're dreaming about a dance dress with a heart-shaped decolletage or an off-the-shoulder line designed to make you look like a belle in a daguerreotype. Follow the bleach with great gobs of cleansing cream and watch your skin turn soft, satiny and camellia-like.

Elbows, heels and knuckles scream for oil. And oil will do the rest of your body no harm. Oil yourself well and sit in a hot bath. It's pleasant. So are the results.



A neat little Vee divides the turtle neck. The same precise division is repeated in the wide belt. It's these inspired touches that make Americana Sportswear top favorites with all of young America! Security Mills wool jersey. Sizes 9 to 15. About \$15.

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I do this, by the way, whenever I've been in the sun all day. It's one of the many tricks I've learned in Hollywood.

The stars, incidentally, have a wonderful remedy for dry and sunburned hair, my next item on our fall cleaning program. They brush their hair. And brush it and brush it! However, they do this as they lie over the corner of a bed with their hair hanging towards the floor. Don't dismiss this as too simple and decide in favor of two or three post-summer oil shampoos instead. Have the oil shampoos by all means. They're excellent. But also brush your hair the Hollywood way.

And to make your hair behave as you wish it would and give it a lovely texture and sheen, use pomade. Following a shampoo, while your hair is still wet, rub a fingertipful of pomade on your palm and smooth it all over every last strand.

NOW for our figures! Because of the new clothes lines watch your waistline and shoulder line. Jennifer Jones, the star of David O. Selznick's "Duel in the Sun," recommends the following exercise to whittle your waistline down to something approaching those measurements Grandma boasts she had when she was a bride:

Stand on tiptoe. Reach toward the ceiling with both arms. Raise the right arm higher, higher, higher! Bring the right arm back to its first upright position. Raise the left arm higher, higher, higher! After stretching several times with each arm, stretching so high that all your muscles pull, bring your arms down at your sides and drop to your heels. Repeat.

My next Hollywood exercise gives you a double take; serving bust and shoulder line at the same time.

Bring your arms up at shoulder level. Touch fingers. Clench your hands. Pull your elbows back toward your spine, keeping them level with your shoulders. Pull back as far as you can, further than you think you can, really. Repeat.

Dieting, let's face it, is an unfailing way to reduce. *Oh, the pity of it!* Diets come and go, but the stars go right on counting calories. Needing to look well and function at top efficiency at all times, the stars find a diet based on calories allows them sufficient food of a sufficient variety.

Usually, however, Hollywood begins a dessertless stretch with one day on fruit juices or a diet of fruit juice for twenty-four hours every week.

However other things are as important to a diet as the diet itself:

1. SLEEP. Too little sleep is as bad as too much sleep. You need eight hours sleep a day. Our bodies are complicated



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mechanisms. Insufficient sleep causes nervous tension and fatigue. Nervous tension and fatigue react upon our glands. And any glandular disturbance may result in the food we eat being assimilated as more fat than energy.

2. LIQUIDS. They're conducive to fat if taken during meals or one hour before or after meals.

3. SELF-DISCIPLINE. No one enjoys dieting. However, our mental attitude can make dieting a horrible trial or a comparatively simple matter.

Self-discipline, incidentally, is one of the things I've come to respect as an essential ingredient of beauty and happiness. To teach myself self-discipline I do three things a day that I positively abhor. Like answering my mail. I attend to my mail first thing every morning and it has ceased to be the dreaded chore it used to be. A great liberator, self-discipline. For only when we've done what we know we should can we have that most valuable of all assets—personal freedom.

GOOD mental form, good health and good looks are synonymous. When we're at odds with ourselves—and we are when we let ourselves down—we're discontented. Whereas contentment is the best powder any woman—sixteen or sixty—can wear on her face.

Which brings me to make-up. The things I've learned about make-up from the stars! It will take me months to tell you about them. Here, however, are a few make-up tricks to serve you well this year as we turn back to femininity and, I hope, to romance.

Before applying a make-up base use a little cream on your face.

Don't try to match your make-up foundation to your skin. It's positively old-fashioned to do this! Do as the stars do for technicolor—choose a make-up base of the tint which your skin needs for perfection. My skin, for instance, is olive toned. To lighten and brighten it I use a pink cast. Experiment until you discover the most flattering cast for your own coloring.

If your eyes disappear into your face in a way you wish they wouldn't, outline your top lid with an eyebrow pencil and just beyond the end of your natural eye line curve this line lightly upward. Acting as a shadow, this will give the appearance of heavy lashes. Also, give your outside lashes plenty of mascara, lightening the application as you come to your center lashes.

To encourage the growth of eyelashes, eliminate old ones. Use your thumb and index finger—but gently, please! And give your eyelashes vaseline to grow on. And add a touch of vaseline to your eyelids—for sparkle.

I dye my eyelashes—as many of the stars do—for a more natural look. Surely it need not be said that make-up never should be apparent. There are a few individuals, however, who have an allergy to this dye. Find out for yourself, of course, before you try it.

There's no end to the transformations we can work in our own appearance with Hollywood's beauty geniuses as our guides.

We'll still do a complete fadeout, however, if our attitude isn't right. If we do not experiment until we find just the right clothes, make-up and hair styles. If we do not guard against slouching and being either rude or dreary. If we do not find life good and glamorous, simple though it be. If we don't, in our own way, live graciously. If we aren't like Shirley—a smartie. If we do not act as if we were beautiful!

THE END

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Mr. and Mrs. Mariner

(Continued from page 45) the archer, and Ted Stauffer, Swiss composer, and Jim Fleming, Errol's best pal.

But when asked whether Nora was going along, Errol hedged.

"This is no pleasure cruise," he said. "Everybody on my boat is going to work, and work hard. And don't call my boat a yacht! Call her a work boat."

However, reporters have been known to possess a persistence of a sort. Under the repeated hammering of "Is Nora going?" Flynn began to show signs of wear. And then a thought flashed across his mind:

"This story won't appear until after we've sailed from Balboa, will it?" Flynn asked.

"No."

"Good, then I'll talk about it."

And out it came!

"I've been planning this trip for a long time, as you know," Flynn started, "and Nora has always been a very important part—even though a somewhat secret part—of the plan. Only our closest friends were in on the secret—the gang that's coming, Nora's folks and Jack Warner."

"The outdoor picture we're going to make, in color, needs a beautiful woman star. Who, then, more beautiful than Nora?"

The handsome, sun-bronzed Flynn then got off on another tangent.

"We're going to touch Panama, Barbados, Trinidad, the West Coast of Africa and perhaps Southern France. And let me point out that the trip is strictly a business venture—to make a top-notch, first-class motion picture."

"Jack Warner was thoroughly sympathetic with our plans, and very willingly granted me a leave of absence. As a matter of fact, Warner Brothers very likely will release the picture when it is completed."

TALK about dinghies, motor launches, radio compasses, harpoons and such was all very well but there was the vastly more intriguing human equation to be probed. What was Nora going to do aboard ship?

He passed that off by saying that she probably wouldn't cook, and she couldn't help haul sail or tend one of the twin diesel motors. Then he added that her job when not shooting film was probably just to look beautiful and not get underfoot in rough weather.

"This is something a man plans all his life," Flynn rambled on with a sort of deep-sea look in his eye. "Most fellows seldom get a chance to do something like this in a lifetime. Now, under full speed the Zaca does 10½ knots, and in addition to the two dorries we're carrying two—"

What was Nora going to wear aboard ship? Would she take along dungarees or natty yachting clothes? And what about costumes for the picture?

On all this Errol seemed a little vague, even embarrassed. And finally he confessed he hadn't given much thought to that.

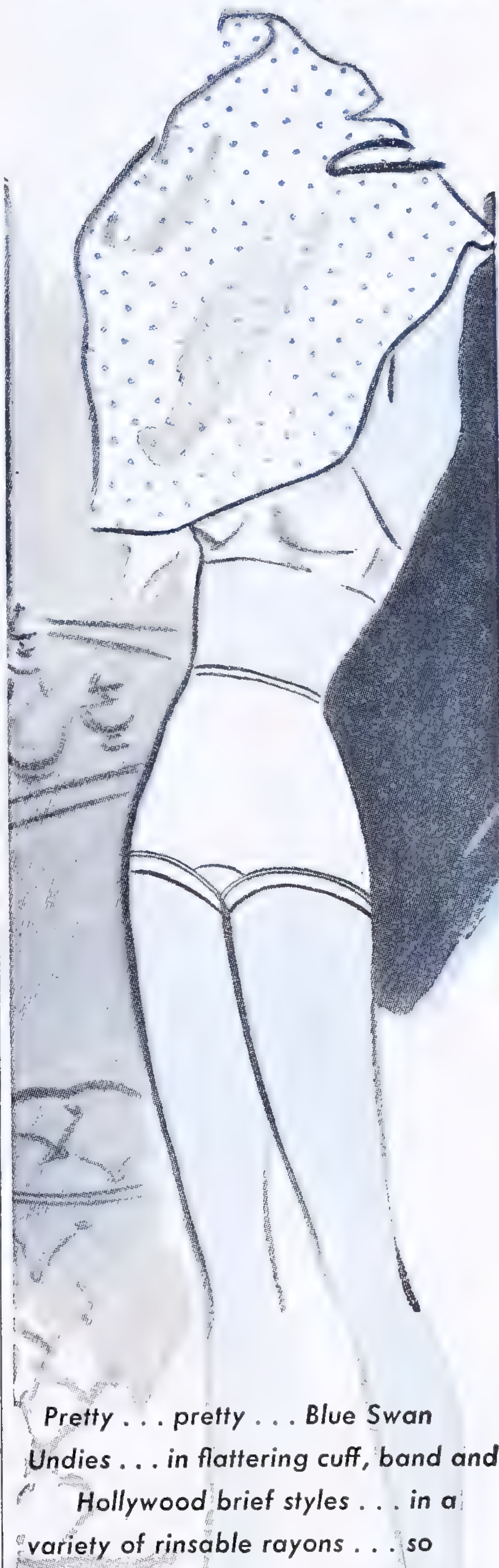
"But I'm sure Nora has, so I don't have to worry about it."

While this pensive little moment was passing, the phone rang. It was Humphrey Bogart, telephoning over from Columbia Studios. Their conversation was brief, and from Flynn's end merely a series of "uh huh" and "I see."

Errol replaced the phone on the hook.

"That Bogart!" he exclaimed. "For almost a year we've been planning for him to come along on this trip. Now he can't come! Says he has to work! For years he's been on suspension and now, when we're ready to leave, he has to *work!*"

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With some effort the subject of the cook on the junket was introduced.

"Whoever cooks has got to make pancakes," Errol declared. "Exquisite pancakes which will melt in the mouth and not the kind you'd use to patch a rubber boot."

"Well, does Nora cook pancakes like—"

"We will be gone a minimum of ninety days, probably considerably longer. And we won't come back until we've got the blankety-blank best outdoor picture in color that you've ever seen!"

"Errol," your reporter interposed, "isn't it true that you were practically born on a cruise similar to this one?"

"Yes," said Flynn. "My parents were on a marine research cruise for Queen's University and the voyage was temporarily interrupted while I was being born at Hobart, in Tasmania."

"Well, inasmuch as you were born on a cruise like this, is there any possibility that Nora—"

At this point your reporter left Flynn's room in some haste.

Nora herself was more explicit later in her press announcement. She said they were expecting a child in March and that they'd take a physician on the cruise, just in case.

THE END

Svengali of Scat

(Continued from page 57) Danny through, what's the matter with you?" bawled the bob-sox, shoving the cops.

"Thank you, kids," said the old wiz, prancing between cordons of kids as cops struggled pitifully for autographs.

It's a topsy-turvy world Danny sponsors but who'll say it's not a better one?

On the stage his magnetism is so terrific that during the worst of the butter shortage he drew two pounds out of a New York audience, a feat of magic that tops rabbits from a hat. Other priceless gifts such as bacon, layer cakes, canned goods were heaped on stage, not to mention little mementos like diamond rings. These free-will offerings are also made at his radio broadcasts. No one knows how he does it, least of all Daniel.

Like all spellbinders of stage and platform, Daniel is endowed with electrification. When he steps before a crowd he is instantly charged and he charges the crowd. "It's not me hypnotizing them," says he. "They hypnotize me." A juiced-up genius he's in seventh heaven, so delirious at times he can't stop. Twenty-minute benefits have stretched two hours, Danny knocking himself prostrate. Twice in a year hospitals have yawned for his debilitated remains. But before death could yawn he was up to antics for the doctors and nurses. His ability to recharge himself is something doctors do not explain. Danny explains it by his ability to relax. He hits high and hits low and when he's low he is completely out, a theater without lights.

This skyrocketing Svengali has soared in seven years from \$00.00 per week to \$25,000 for stage appearances and \$150,000 for each picture. Quite a melon, this, to grow from a little watermelon seed which Danny played at the age of five in a Brooklyn kindergarten show.

Figures fatigue Danny save as symbols of a fruitful life. There is the story of how as a dentist's assistant he tried to improve his mathematics by figuring on the woodwork with the dental drill during lunch hour. When the dentist returned our Daniel was in the dentist's den. His escape was narrow.

When he married Sylvia Fine, writer, pianist, composer of lyrics, she had thirty

What's she got that you can't have?



Her hair is alive! And Laco Genuine Castile Shampoo is the answer. Rich, pure olive oil is its principal ingredient. To rich olive oil, so beneficial for hair and scalp, are added coconut and castor oils. The result is Laco Castile Shampoo's famous triple-action! Your hair is cleansed gloriously, left so lustrous . . . so silky soft and easy to manage! For alluring hair that makes them look twice, use the triple-action shampoo — Laco Genuine Castile Shampoo. At drug counters everywhere. Laco Products Inc., Dept. FWG 10-46, Baltimore 24, Md.



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THE ROMANTIC

LIPSTICK

GLAMORIZE AND
CONDITION YOUR LIPS! 25¢

At Leading Chain
and Variety Stores

LUSTRITE COSMETICS, INC., FIFTH AVE., N. Y. 17

TURN SPARE HOURS INTO CASH!

TAKE EASY ORDERS for New CHRISTMAS CARDS

This is money-making time! Just call on friends, others — during spare hours or full time. Folks buy charming new Artistic Christmas greetings on sight. New Personal Christmas cards with sender's name 25¢ for \$1 and up, retail.

BIG VARIETY OF MONEY-MAKERS

Sensational box assortments boost profits—21 card "Feature" \$1 assortment pays up to 50¢ profit. Other \$1.00 money-makers: "Oilette", Religious, Everyday cards, Water color Etchings, Gift Wrappings, many others. Also big values in PERSONAL Stationery. **START EARNING NOW.** Get samples on approval. **WRITE TODAY.** **ARTISTIC CARD CO.** 768 Way Street, Elmira, N. Y.

LOVELY
21 CARD
CHRISTMAS
ASSORTMENT
sells for \$1

dollars and he told her he had forty. Now he says *sotto voce* that he found that the forty was a debit not an asset. Thus the opulent career of Mr. and Mrs. David Daniel Kaye of Park Avenue and Beverly Hills began ten bucks in the hole.

Danny's on a dole now from his lawyer. It started at fifty a week spending money. Dizzy with sudden wealth he squandered two dollars for socks, for which he never paid over four bits in his frugal life. They achieved holes on second wearing. But he was not embittered. He did not plunge back into bargain basements. Today he wears monogrammed shirts and custom-tailored suits, sleeps in striped pajamas in a canopied bed and smells hypnotically of toilet water. "Good taste" is a sensitive point, but hats he rejects and overcoats he loathes.

He drove a Cadillac roadster until it burned, possibly overmagnetized by his contact. In hope of melting the sales manager into selling him another Danny slyly requests that we say he always has been true to Cads and would never make eyes at another make. So far, the sales manager has avoided Danny's shows lest he be mesmerized into driving a new car onto the stage amid the testimonial rain of butter and other comestibles.

AMBITIOUS to prove himself an actor and make people forget he's a "scat" siren, Danny dramatically sings "Molly Malone" in the new opus and in a dream sequence enacts a whole bouquet of characters including a gun-totin' Texan, riverboat gambler, schooner captain, fashionable surgeon. In leaping from character to character he finds no trouble. He was protean from birth. He bowed into the world with the Brooklyn-Russian name Kominski, hair the color of an Irishman's that got him called "Red," and grew up to resemble a midwest Scandinavian—lank, loose and jaunty as a six foot cornstalk, tassel topped cornflower-eyed, scattin' Swedish as one weaned on smorgasbord.

Little wonder he preaches tolerance of all colors and nationalities and makes speeches like his friend Sinatra who presented him with a medal he wears: St. Christopher on one side, Star of David on the other. As a preacher he is effective, pointing out that in show business a man's a man on his merits be he Russian, Irishman, Swede, Jew or Ethiopian.

He's cosmopolitan in matter of food too. He favors Chinese and Hawaiian dishes when eating out, with French and Italian close seconds. At home Danny always was a good boy, eating whatever is set before him except steak. He does not crave meat, lucky boy. He has an allergy only to people who make fuss at table, shout at waiters and talk down to servants. For his own servants he conjures his best and most terrifying didoes. All his best stuff is conceived in spur-of-the-moment flashes. He is stimulated by people, the closer the better, and feels at his best in crowded night club or home parties. But if asked to perform at social affairs before the mood sparks him he folds himself up and shrivels away.

At first he thought he could not act in a studio with only the eyes of gadgets glaring at him. His kitchen cabinet was hastily convened to form an audience.

His kitchen cabinet consists of his wife and three old friends: Louis Mandel (not to be confused with Lady Mendl, also a friend) who serves as his lawyer; Max Liebman who has written much of his material; Eddie Dukoff, the press agent who joined him when he made his first hit in a night club. He refers to them as "the organization." There are no written contracts. They have the old-fashioned faith in a friend's word being the best bond.



FEEL HEAVENLY
IN A
Starlight^{REG} BRA

Skillful designing and quality fabrics combine to enhance your figure and give you that heavenly feeling of freedom from restraint. There is a Starlight Bra for every figure type including a specially cut and sized group for teen-age figures.

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Guaranteed by
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Victoria simulated pearls are perfection in quality: they come to you in the attractive utility Jewel Box.

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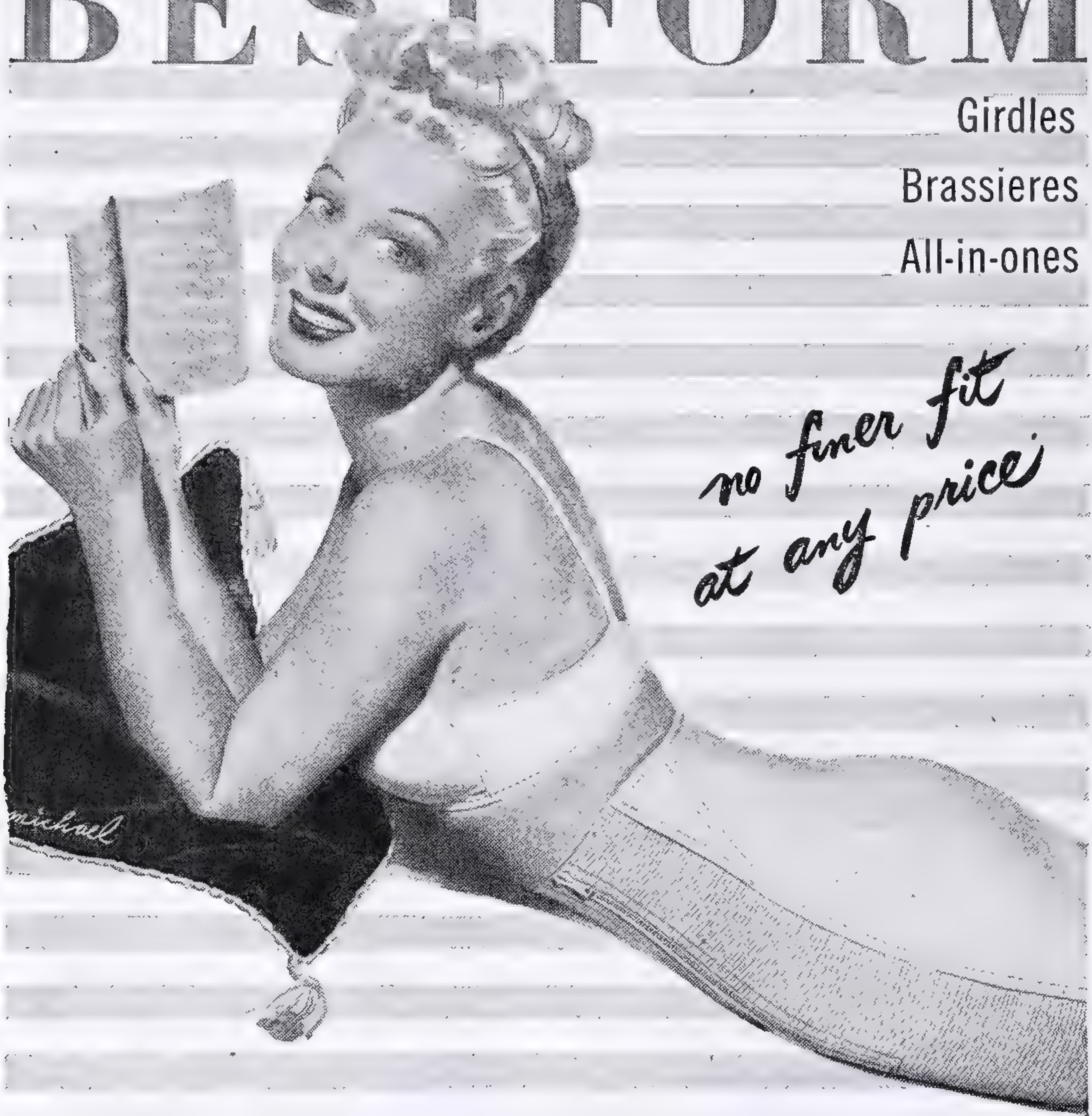
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BESTFORM

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*no finer fit
at any price*



*Behind Every
Perfect Hair-do...*



... is a Perfect Shampoo!



For a hair-do that's radiant, flattering and altogether lovely—and stays so—start right with a TRELLIS Lanolated Cream Shampoo (soapless, filmless, fast sudsing). It's so quick and easy . . . just a matter of minutes . . . and your hair falls so naturally into place. You'll get 20 to 40 truly wonderful shampoos out of the economical \$1.00 jar.

ROYCEMORE TOILETRIES, INC., 180 North Wacker Drive, Chicago 6

Perhaps Danny's best gift is an instinct for choosing friends and converting them into working disciples. They say, dewy-eyed, they adore him. He never fails them. When Louis Mandel's mother died in Brooklyn, Danny quit the theater and spent twenty-four hours with his friend. When Sinatra lost his voice Danny volunteered to take his place in the Wedgewood Room. On acquiring a twelve-room apartment his first thought was to call in old friend Lillian Waldman Schary to do the decorating. He wanted it all early American and the feat he assigned was no light one—a Cape Cod cottage on Park Avenue. He always wants writers to tell the world the fine job Miss Schary did.

Shy, almost inarticulate in talking of himself, Kaye is an eloquent press agent for his friends. So are they for him. When Jack Benny saw him first in a basement cabaret he bounced back to California as a volunteer herald for what he declared the greatest comic genius of the age. Today he is Danny's best audience, sitting on the floor so he will not hurt himself when rolling with laughter. Danny auctioned off Jack's famous violin in Gimbel's basement for a hot million in war bonds. The two are elated that their pappies, meeting up in Florida last winter, became pals.

Leo Durocher is the closest crony outside "the organization." Danny made an actor of him in a vaudeville skit with which they entertained Army camps. Now he is scheming to put "The Lip" in films.

BUT it is significant that most of the people at the parties given by Sylvia and Danny are not celebrities. They garner friends in the byways and shadows. One of the most precious is a little girl they saw in a crowd clamoring for autographs outside a theater. Danny with his acute ear for vocal intonations caught her strange whispering pleas. He asked her why she whispered. She said she couldn't speak louder. They learned she was an orphan, one of a family of thirteen, who had been pushed around by people until she felt so unwanted she could not speak. Danny oozed tears, which come quickly to him. Left motherless himself when very young, reared in a tough tenement section, he warmed up to the child. She became a Kaye protegee and, outfitted with clothes, treated by doctors, given affection, she began to regain voice and personality.

The only threat to Danny is a Kaye cult, the cobra embrace of that animal called "intelligentsia." Now British producer Pascal wants Danny to do *Macbeth*. Edward Johnson, Metropolitan Opera director, proclaims him the ideal *Figaro*. But protecting Daniel is the firm belief that it's not the individual that matters so much as the ensemble. In acting as in business it's "the organization" which makes success. He has no favorite performers, only favorite performances.

He used to worry about his own affairs; now he stewes about humanity at large. He believes it is a man's duty to speak his mind once he is convinced and he has followed Sinatra in making a fight to remedy juvenile delinquency, create a spirit of tolerance and brotherhood.

From the tenements where Danny was born there have come some mobsters with different ideas about society. Criminals mushroom in the dark alleys of poverty. Men who can grow up in such dank regions among shadowy characters and yet love their fellow men have proved great humanitarians, even evangelical. Poverty is ground for weedy growths but it likewise has produced great talent and character. From our little watermelon seed there appears to have sprung a plant bearing these.

THE END



"Mind if I get in this ad, too?"
 said **FRANK SINATRA**

"Come on in, Frank!" said Dinah Shore.

*"It wouldn't be a Columbia
 Record ad without you!"*



"Greetings Gate!" said Harry James.

*"Welcome to Columbia's
 strictly
 solid set!"*



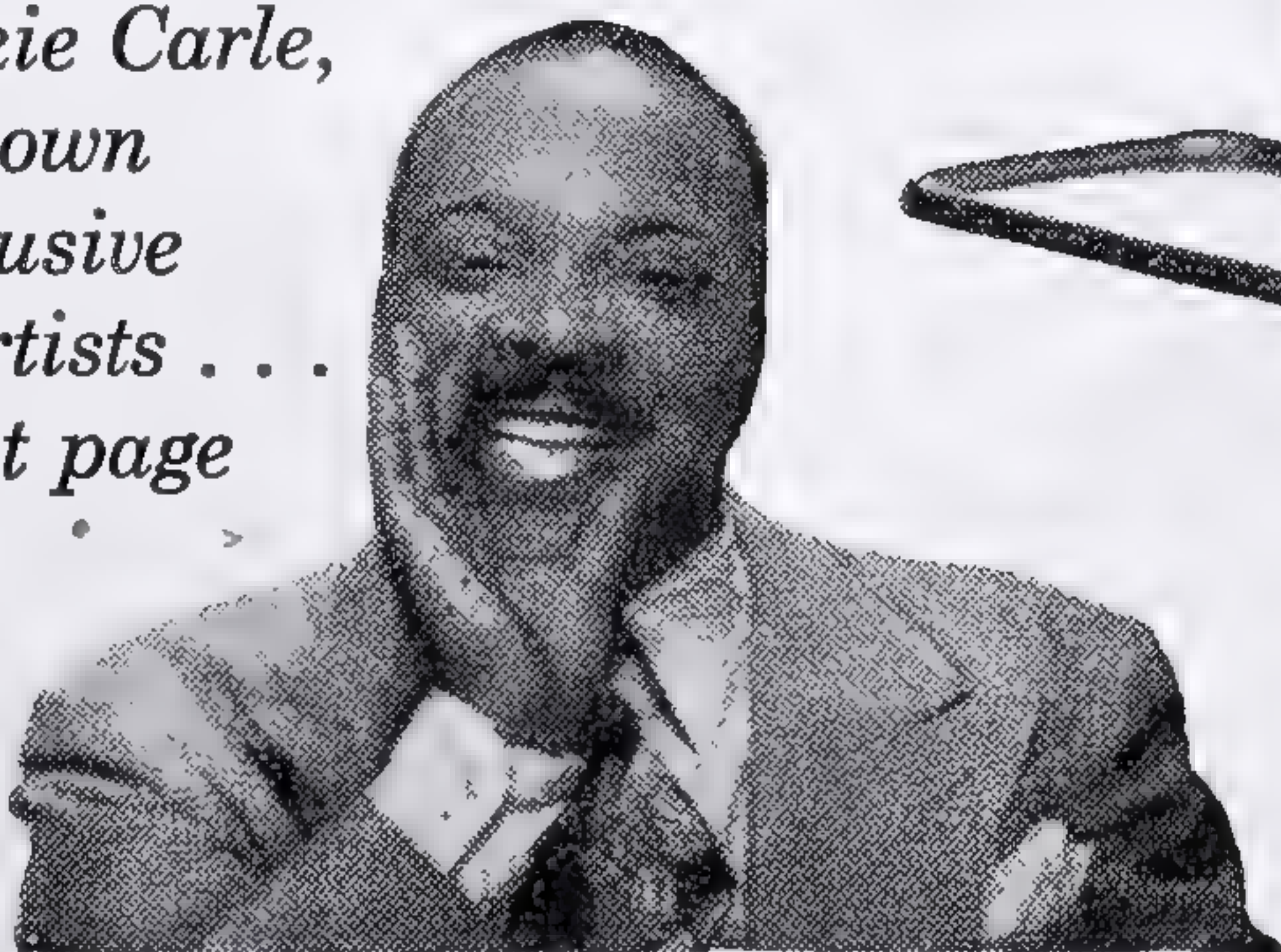
*"Join the mad mob!" said
 Benny Goodman. "We're showing the
 folks out front that
 Columbia Records
 have the hottest
 table in the
 U. S. A.!"*



*"Look, gang!" said Woody Herman.
 "We sound best on Columbia
 Records . . . you hear it every-
 where!"*



*"Hey, there," said Count Basie,
 Kay Kyser, Eddy Duchin . . .
 Xavier Cugat, Frankie Carle,
 Gene Krupa, Les Brown
 and the 24 other exclusive
 Columbia popular artists . . .
 get on this nice bright page
 . . . It's a Columbia
 Record ad!"*



HEAR THE GREAT ARTISTS AT THEIR BEST

**Columbia
 Records** 

*Tune in to these Columbia stars on the "Columbia
 Record Shop" radio program, with Martin Block.
 See your local paper for time and station.*

Trade Marks "Columbia," and  Reg. U. S. Pat. Off.

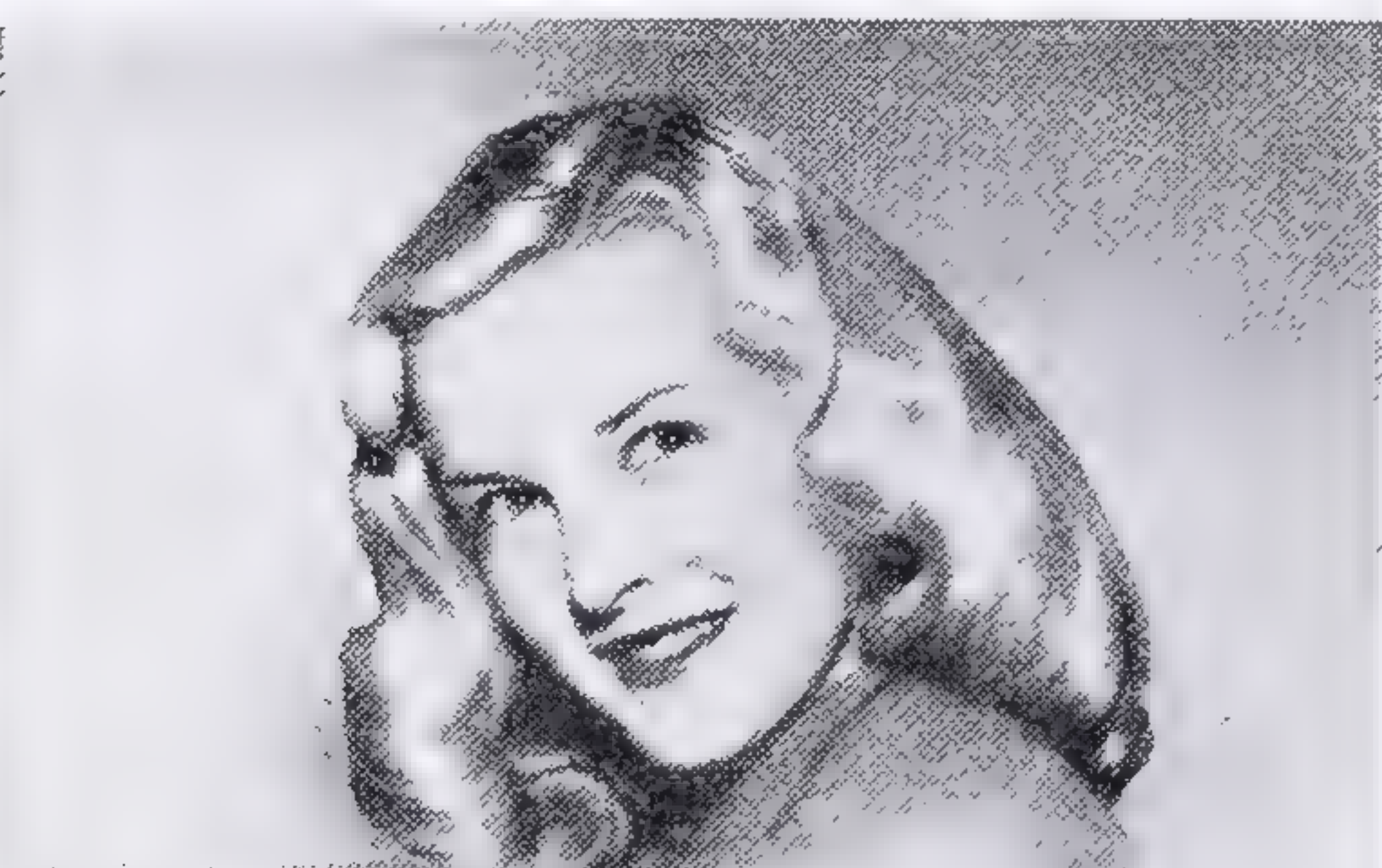
Columbia Recording Corporation  A subsidiary of Columbia
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girdle, style #347.
Each \$4.50. Other
styles with zippers.
At your favorite store.

The fit is magic...the feel is magic...
the way these Raschel-knit two-
way-stretch-Lastex girdles give
sublime comfort with control
is a brand of magic that's
Real-form's specialty.
Won't run, roll
or crawl up.

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RENO BROWNE . . . Lovely leading
lady of John Mack Brown's new action
western for Monogram, "Code of the Drifter."
Golden Glint keeps my hair bright and shining for films.

Have Beautiful Hair Today

"Why is my hair so dull and lifeless?" Have you ever asked yourself that question? You know it cannot be failure to wash it frequently. Of course not! Clean hair is brighter than dirty hair but no soap or soapless shampooing can alone bring out the full sparkling, natural beauty hidden in your hair.

To do that, you must add a little hint of color—a "tiny tint" of just the right contrasting shade to emphasize the natural color, as bluing, which is definitely blue, makes dingy grayish linen snowy white. The right Golden Glint rinse will bring out the full vivid beauty of your hair—without changing its color. Applied quickly—just as easily removed. Why not select the right rinse for your hair from the twelve shades Golden Glint offers and have truly beautiful hair today? 10c and 25c at variety and drug stores or send for free sample.

FREE SAMPLE
Golden Glint Co., Seattle 14, Wash., Box 3366C-67
Please send free sample for shade marked "X."

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|-----------------|------------------|------------------|
| 1. Black | 5. Nut Brown | 9. Topaz Blonde |
| 2. Dark Copper | 6. Silver | 10. Dark Auburn |
| 3. Sable Brown | 7. Titian Blonde | 11. Light Auburn |
| 4. Golden Brown | 8. Golden Blonde | 12. Lustre Glint |

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There's new beauty in BIAS-CUP*
... the bra whose patented
construction "locks" your breasts
gently but firmly in their proper
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depths for every figure type.

Write for NEW Beauty Hint Booklet

Made by **MODEL** Brassieres

Dept. 2P-358 Fifth Ave., New York 1

*Shape-retaining features perfected by U. S. Pat. No. 2267595

Beachcomber DeLuxe

(Continued from page 66) over to San Pedro. I waited outside while he went into a secondhand store. Soon he came running out. They had just what I wanted, Price \$17. I told Ray to grab it. Being a good business man he talked the proprietor down to \$10! I felt as if I had saved a fortune."

Then followed lazy, leisurely days. Ray made the rounds of the marine hardware stores. He talked to the boat captains and the boat-yard workers. They swapped yarns, exchanged a few local jokes. They treated Ray like a crony, regarded him as one of them. He felt easy, relaxed. Having developed a great interest in fishing, he'd sit for hours on the little pier adjoining their house. Out of old driftwood Ray made a crate. He tied it to the pier and allowed it to float. Every time he'd bring in a croaker, bass or yellowtail, he'd deposit it in the crate, still alive. By this process, fresh fish dinners were always the main feature of the house.

EACH day at sunset Ray took the local paper and sat on the porch. Kitchen noises drifted out from inside. Before him graceful sails on parade bowed pleasantly to the sky. Ray found himself looking forward to the peace and quiet of these evenings. Suddenly he knew how to get happiness, realized what happiness really was. The realization that he had found something—something he had sought far and wide—filled his heart with appreciation. But for one small flaw, it would have been complete.

"Danny wasn't afraid of the water," Ray explains. "But we couldn't get him to swim without his life belt. He reminded me of myself, the way I was at his age. I wanted to do things. I knew I could. But I was shy in trying in front of other people. We didn't want to force Danny. Yet we knew it would be so good for his development, for his self-confidence."

"One day I was sitting by the window. Outside in the bay I saw Danny slowly remove his life belt. I ran quickly and called Mal. We hid behind the curtain, peeking. We just stood and watched and held our breaths. He looked so little out there in that great body of water! Just for a moment he floundered. Then we saw his arms strike out! He had done it entirely himself. I felt a great relief inside myself, just as I knew Danny felt one too. He had proven himself to be an individual—a very important step. I was very touched and thrilled."

Long before their vacation ended, Ray knew their present life was to become a definite part of their future. Once again it all seemed to be planned out by some stronger force. Taking a walk one evening, they found a house for sale. Such a "thing" was a rarity in those popular parts. So they lost no time in getting to the real estate broker. The minute they were admitted into the knotty pine, red brick-floored living room, they knew they were going to buy it.

"We'll knock out the front wall and put in a large window that commands a full view of the bay," Ray enthused.

"Bright colored chintzes, green wrought-iron table and chairs in front of the fireplace," Mal answered.

Upstairs were four small bedrooms, a connecting bath between each pair. Mal and Ray didn't have to exchange thoughts.

"We'll knock out the walls and have two large bedrooms, instead of four small ones," he said with a knowing look. Future Milland droppers-inners, please note!

When Hollywood heard, every decorator

in town started bidding for the job. The Millands, who have never hired a decorator for any of the homes they've bought and sold, wanted the fun and the feeling that this was a home they had made themselves. The first night they slept there, the glass was still missing from the downstairs bay window. Except for the beds, which were included, there wasn't another stick of furniture in the house. By the time he finishes "Gold Earrings" the house will be complete and Ray will have his new twin-engine cruiser.

"We can live here at least ten months out of twelve," he beams. "When I'm working in Hollywood, there are always weekends to look forward to. I've planned wonderful excursions around the bay. I bought a portable stove. We'll catch lobsters, boil them and have picnic lunches on the islands nearby. If we have business in Beverly Hills, we can be there in two hours. Danny loves it. Both Mal and I feel that the parties we used to attend, seeing lots of people, isn't important to us any more. Our friends will understand. The others don't matter. This is our life from now on, Mal, Danny, and me."

Like his nautical neighbors, the Bogarts and the Flynns, Ray's phone will work for outgoing calls only. Hollywood will have to wire if it wants to get in touch.

Recently Mal suddenly decided she wanted to sculp. Amazingly enough, she displayed unusual talent and has just completed her first statue, a reclining nude. For sentiment's sake, she's modeling all the cigarette boxes and ash trays for their new house. Danny's right in there swimming and Ray has never "sat" better in his life. It's a mighty fine world.

It has been a fine world, in fact, since Ray won his Oscar in the memorable "The Lost Weekend." Right after that the Millands went to New York. It was their twenty-seventh trip and yet, Ray insists it was the first time he actually felt like a movie star. True, there had been tributes before. But at long last he harbored the little feeling that he had earned the right. He found that the sen-

It's a Date Every Sunday

For a half-hour of real thrills, listen every Sunday afternoon to "True Detective Mysteries." Action-packed fact stories dramatized from the pages of True Detective magazine. Tune in this Sunday and every Sunday afternoon.

4:30 P.M. E.T. 2:30 P.M. M.T.
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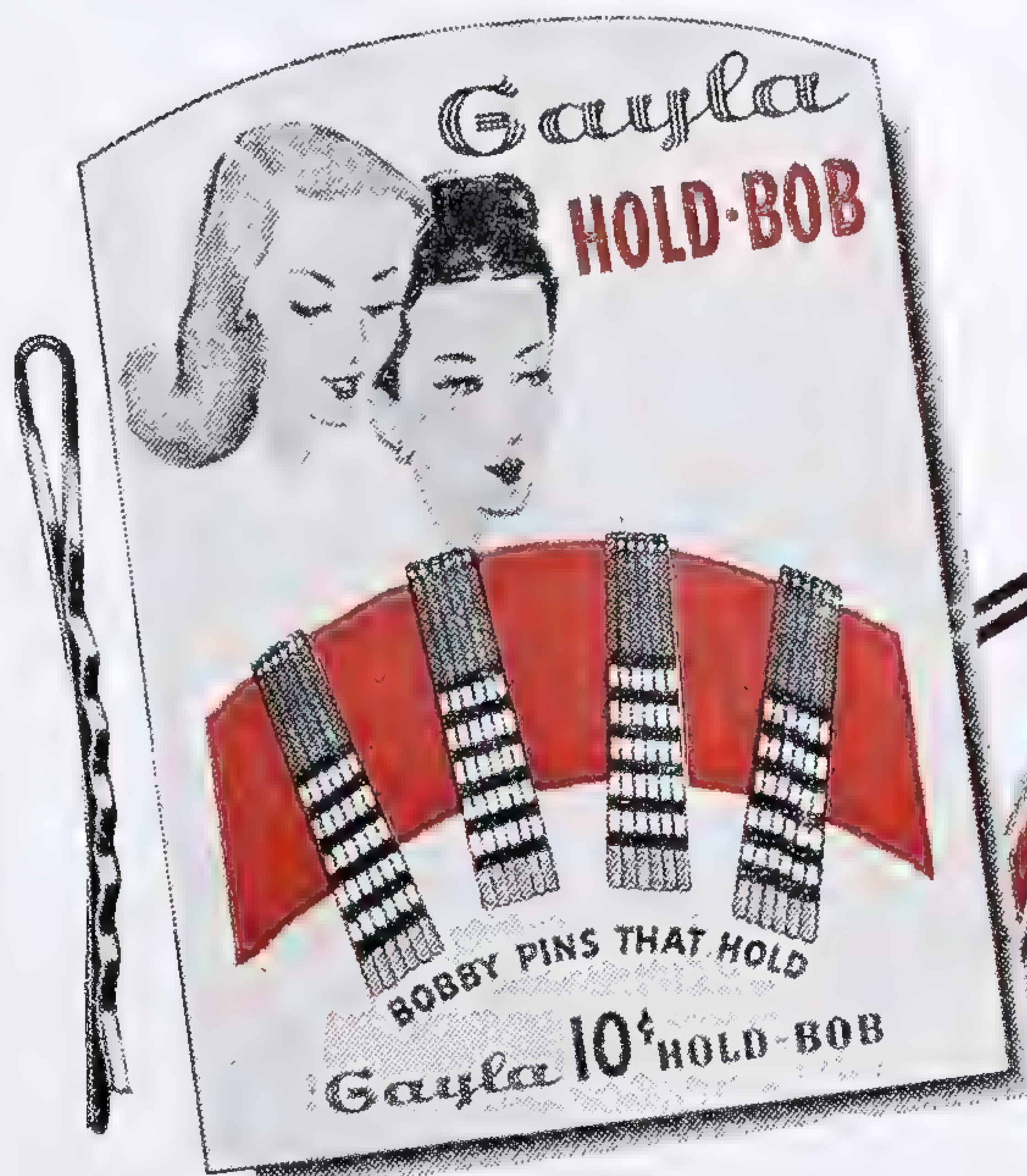
**TRUE DETECTIVE
MYSTERIES**
ON ALL MUTUAL
NETWORK STATIONS

Rita rode off on a spirited horse



... but **HOLD-BOB** pins kept
her hair lovely of course!

● Invisible heads, rounded-for-safety ends, long-lasting, springy action make Gayla Hold-Bob pins America's favorite brand.



**Gayla
HOLD-BOB**
BOBBY PINS THAT HOLD



How to make Hair-Dos last longer... look softer!

No matter how you wear your hair — no matter if it's coarse- or fine-textured, see how much *longer* your curls last, how much softer they look set with delightfully fragrant Jo-Cur!

Just comb Jo-Cur through your hair and set. See how quickly it dries, how exquisitely shining and lustrous your hair looks, how long your curls last! Get Jo-Cur at any drug counter and try it today! 25¢ and 49¢ plus tax.



Jo-Cur WAVE SET

Send for our FREE new booklet. It's full of helpful tips on how-to-set smart new hair styles. Affiliated Products, Dept. D-1, 22 East 40th Street, New York 16, N. Y.

sation was both pleasant and gratifying. Theater managers offered house seats for hit shows. It had never happened before, evidence that Ray was a better man in their estimation too. Dinner invitations, cocktail parties, gifts of books, records, radios. The finest distillers sent him their finest products, with merry little quips about his "not having a lost weekend at their expense." Cops "hiccoughed" at him in friendly fashion. A pink elephant concoction was named in his honor.

Most amusing of all was the American Custom Tailors Guild naming Ray number two on their list of the ten best-dressed men. Ray was flattered, because—

"I had three suits with me, an oxford gray, a dark blue and a brown pin stripe. With these I took three ties and enough shirts to last three weeks. That was the extent of my New York wardrobe!"

THE night he went to see "Born Yesterday," he and his party went out for a cigarette between the acts. The warning call of curtain sent them scurrying back to their seats. As they edged their way into the center of their row, Ray noticed that half the house was on its feet.

"Churchill left town yesterday. I wonder who's here tonight?" he whispered.

"Why don't you look around and see," was the rejoinder.

Ray looked. It started in the balcony. At first he was sure he was hearing things. Then their cries swept to the main floor. "Ray Milland... Bravo." Then the entire theater roared with applause.

"I can't tell you what that did for my morale," Ray said. Tenderness was in his voice when he spoke. "You see, up to now I've never been terribly sure of myself as an actor. I still think I have a long way to go but now I'm not afraid. I've been criticized because I've done so many pictures. People have argued with me for playing opposite unimportant leading ladies in unimportant productions. I've been advised to take suspensions but I never could."

"I've always felt that I was living on borrowed time. Getting well paid for getting away with murder—on the screen. Another thing, I've never been particularly relaxed or happy at Hollywood parties. If I found myself in a room with Cary Grant, Franchot Tone, Gary Cooper—any of our good actors—I felt embarrassed, as if I had no right to be there. I even felt they recognized the fact that I wasn't as good as they. I don't mean they showed it in their attitude, or their behavior. I mean—in their personal estimation."

"Winning that Academy Award meant everything to me. I wish I could have said what I felt that night when I stood up there on the stage of Grauman's Chinese Theater. I couldn't say *anything*. My heart kept pounding. I felt the weight of that Oscar in my hand. I knew it was mine—that I had won it. I couldn't think of anything else. I just couldn't think. Period. This may sound corny but I have never been more sincere. I've found confidence at last. I am very grateful."

Quite obvious too is the change confidence automatically brings. Gone is all that zany business, trying to make himself out to be a "character," those Milland stories, told by Milland at Milland's expense. No longer is there need for any kind of an "act" to cover up shyness. Today Ray is completely predictable. What becoming contrast to the unhappy, unpredictable introvert of so many years standing! All of which has great effect and influence on his domestic life. Plans for the future are particularly pleasant:

Pleasant because Ray has lived a lot and learned a lot and now he knows exactly what he wants from life, which is simple to define—it is just what he has!

THE END

A Thrilling Formula For Flattering Beauty



Once tried, you will never forego this dewy-textured lotion make-up base... a fresher, more radiant and smoother complexion... *not mask-like*. Blends exquisitely with any other cosmetics... for a more luscious, lovelier you!



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**GRIP
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THE PERFUME FOR ALL OCCASIONS

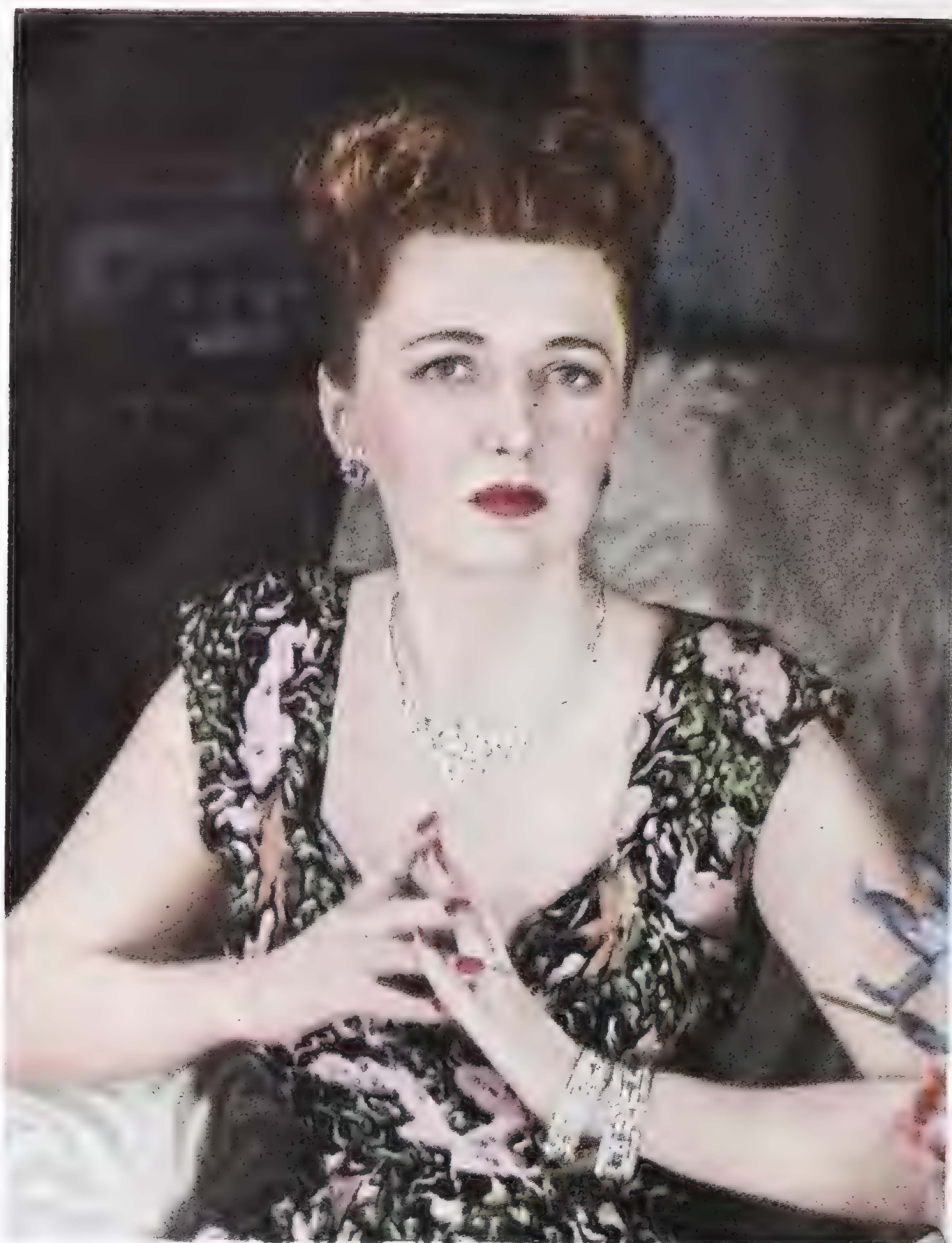
Hedy Lamarr

starring in "THE STRANGE WOMAN"
a Hunt Stromberg Production
released through United Artists



Para Ti Corporation... New York

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Helen Neushaefer—originator of Creme nail polishes

From *Helen Neushaefer* Color authority... stylist

... glorious new nail colors to match Paris' and Hollywood's Fall Fashions

Months ago, she knew the fresh, colorful loveliness you'd demand this Fall. For Helen Neushaefer, originator of the Creme nail polishes that enchanted millions, makes it her business to keep you smart as Paris, alluring as Hollywood. You'll find your loveliest (and longest-wearing*) nail colors in Helen Neushaefer's exciting Fall collection. 10¢ in the "pyramid" bottle at all chain store cosmetic counters.

*Every color by Helen Neushaefer now contains Plas-teen—her own miracle ingredient to help shock-proof nails against chipping



Finger Tips

by *Helen Neushaefer*

Your hands reveal your age. Keep yours young longer. Shake the hands vigorously from a relaxed wrist; trill the fingers up and down as on an imaginary piano.

I Have Learned . . .

(Continued from page 46) You think—at seventeen, at twenty, and you still go on thinking at thirty—that if you can meet just the right man, or woman, have just the right clothes and just enough money, either earned or given to you, then you will be happy, because that wonderful mate plus those wonderful clothes and all that beautiful cash will bring ecstasy to you. I have learned, through tears and loneliness that that is definitely not true.

Only recently have I learned that. Some people learn it earlier. I hope you will.

Get this through your bewildered head and frightened heart. You—no matter who you are or where you live or how you look—are a multi-millionaire. God gave you your very own self, which is like no other person's self on this earth. You can make that self into anything you desire—a sensitive, beautiful, happy personality or something that chills others like a drizzling day. It is up to you, and you alone, whether you live every day or die every day. Those days come to you—God-given, like your personality—whether you will them or not. Whether you turn them into happiness or throw them to nothingness is up to you.

But you insist you want to be happy? That you'll learn the rules that I've got the nerve—and I do mean nerve—to give you? Well, all right. Here I go, leading with my heart again, as the song says.

I think that's rule one. Learn to lead with your heart. I mean learn to be emotional. Did you think I was going to say, first of all, to use your brains? No. That one thing I've learned. The heart tells us the most. It's our head that puts the brakes on. But in your teens you haven't much to put the brakes onto, have you?

"PICKFAIR" was what put the brakes on me first. You remember "Pickfair," that beautiful, correct, luxurious estate belonging to Mr. and Mrs. Douglas Fairbanks Sr. I was Mrs. Douglas Fairbanks Jr. and I was so in love and so utterly stupid.

I was doing fine until I hit "Pickfair." I was out to tear up the world—in the fastest, brashest, quickest way possible. Then I saw myself through the "Pickfair eyes"—and every last bit of my self-confidence dropped away from me. Shyness overwhelmed me—a shyness I've lost only recently. I got a terrific inferiority complex which I have lost only recently, too. Immediately I set out to change myself in every way.

I had always known what I wanted and that was beauty. People have often talked about how ambitious I am. I assure you my ambition has always been toward beauty in every form—toward a more beautiful home, a more beautiful life, a more beautiful relationship with my friends. I want to make a distinction from acquiring the mere luxuries of life. Those are rarely of lasting satisfaction—but beauty is. I was ambitious to get the money which would attain it for me. I was ambitious to acquire knowledge that would let me appreciate it more fully. My own love of beauty made me reduce my weight, learn how to dress and to make up. When I saw myself on the screen—saw how I looked to other people—I knew what I must do. Personal beauty became more important to me than the taste of desserts, for example. You are on one of the paths to permanent happiness when you can give up little things—like sweets—for big things, like self-improvement.

Actually I am grateful to "Pickfair" and the hurts it gave me. For without them I might never have started on my "culture" program. I got so laughed at because I

began going about with my nose in big books. I discovered classical music and talked it. I studied it, too. I probably did go overboard for awhile because, being an actress, I'm always mentally extravagant. When I get a new enthusiasm, I don't know enough to hide it or temper it a little.

But I learned this. If you stuff your stomach, you get fat, but if you stuff your mind, with facts, with impressions, with moods—you begin to get free. It's like climbing a mountain. You seem to be getting nowhere and then suddenly you reach a summit. You see the far horizons.

In other words, you are beginning to acquire something you can put the brakes on. You don't have to be all-emotional because you are beginning to be mental. You are beginning to be yourself.

I've learned that feuds are an awful waste of time and energy. I used to go in for them in a big way. Now I direct my energies toward something constructive. I don't dislike a human being in this world. It isn't healthy to carry hatreds around in you. If you can't lick it, then go to the person involved and have it out.

I've discovered we're all too prone to go to our friends when we are in trouble and not when we are happy. Happiness shared triples in value—and it isn't fair to burden your friends only with your sorrows.

Naturally many of my so-called "sorrows" have been trivial. When I was in my teens and twenties every moment in my life was a dramatic moment, I thought. Now I know they weren't. I only made them dramatic. I had no sense of humor at all. Only the other day I went through a blue spell. I was driving home, with my French poodle, Tonic, on the seat beside me. Suddenly, in a passing car, he saw a wire-haired terrier. They both tried to get at one another. As the windows in my car and the other car were closed, they both banged their heads and yapped angrily at one another. I burst out laughing. I said to myself, "You don't laugh enough." It's so healthy to laugh in the tough spots.

I've learned to make more and more friends. In a way, I think we all have as many personalities as we have friends,



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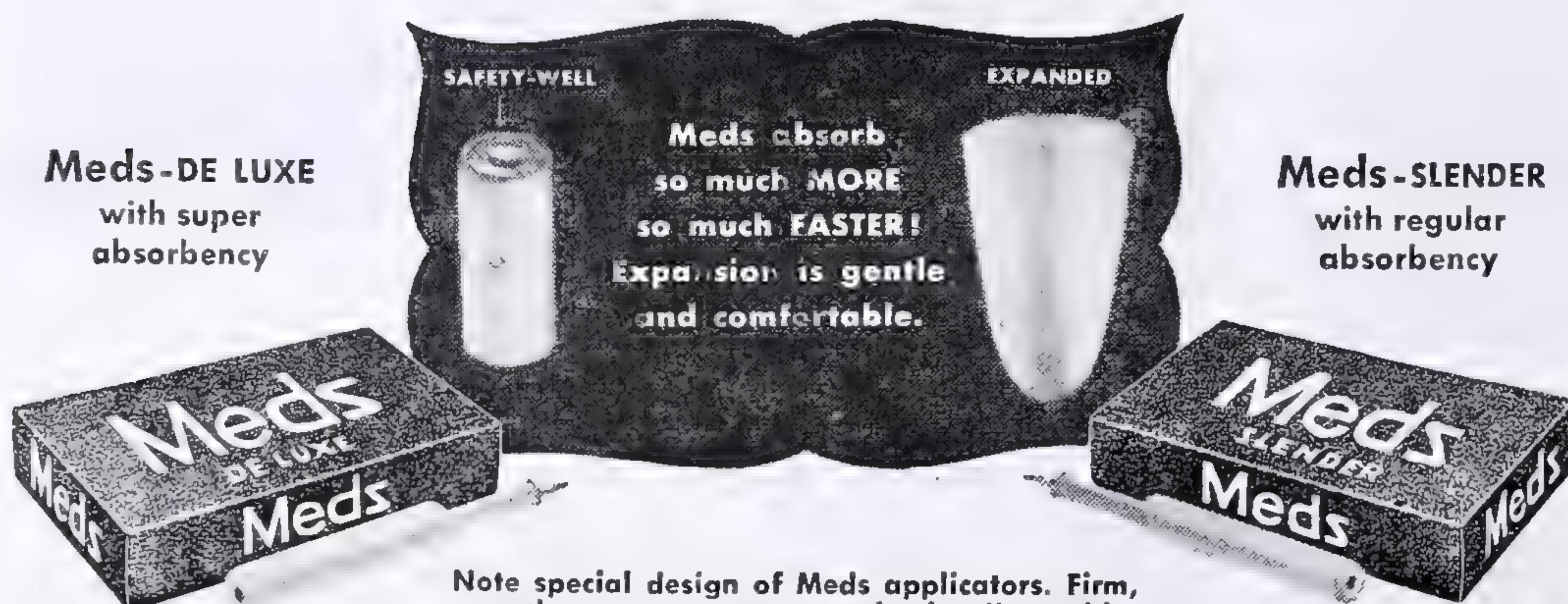
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as each brings out another side of us. But when you discover you are making friends more easily, you may be sure that you are losing your fear. I used to be afraid of everyone, afraid of what columnists wrote about me. Now I say—"Here it is. It is the best I can do." I know that people will talk, regardless.

I've learned not to expect too much from my children, to let them be children, not little adults. I've always played with them and loved them dearly but I know now I expected too much of them, originally, and was too strict with them. Now that I've relaxed with them, everybody in our house is happy and relaxed, too.

Finally, I have learned it is more blessed to give than to receive, whether it is a matter of concrete gifts, or even love. But weakly, femininely, I'd like to receive, too, once in a while. Still, I know the fault there must be mine. I have some final lessons to learn. I must learn to cope more with the vanity of men—to learn how quickly they are hurt, how much they must be assured. I'm still too honest when I'm in love. I proclaim my love to the world. I am too dramatic in my love, too extravagant, and perhaps too demanding.

So I must learn to be more thrifty in love, more careful, more reserved. For I am still seeking for love.

I know that if I let the blues get me it is my own fault. If I forget to laugh, that is my fault. If I get lonely, I'm to blame.

None of those things need be, for the rules for avoiding them are now apparent to me. Because I do know them I wake each morning with the exhilarating sense that a wonderful new day is before me in which I can earn myself new happiness.

THE END

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My Name

(Ed. Note: We regret this cannot mean you will receive color portraits of the stars. It means the pictures in full color of the stars receiving the most votes will appear in Photoplay.)

They're Human, Too

(Continued from page 33) new low in crowd frenzy.

Mark recently had a serious operation. A few days after he was out of the hospital he was on his way to a radio rehearsal.

"Hey, look," someone in the crowd outside the station yelled, "there's another movie actor. I know I saw him on the screen the other night." The screaming mob descended on Mark tripping him and landing him prone on the floor.

The press agent, who had seen Mark go down, was petrified with horror at what this attack might do to the actor who was still weak from his operation. Unable to get to Mark's side, he called the police to aid the fallen victim.

And, ironically enough, in the midst of this disturbance a voice in the crowd yelled, "Who is this guy anyway? Say Mister, how about an autograph?"

Do you call that sincere admiration? Nonsense. They didn't even know poor Mark's name. He was so unnerved and shaken by his experience that he was scarcely able to appear on the broadcast.

Nor was it sincere admiration that caused a sixteen-year-old girl to keep up a running tattoo on Errol Flynn's door in a hotel in the middle of the night, whispering "Let me in Errol, please let me in."

There's another name for such a disgusting performance and it comes close to juvenile delinquency. The parents must share some of the blame for such behavior. It's difficult to visualize a well-bred girl putting herself in such a position.

Because the case of Cary Grant received so much unfavorable publicity I made it a point to ask Cary about his turning on those pigtail enthusiasts in New York and refusing to give them autographs.

"Pigtail enthusiasts indeed," retorted Cary. "Why, there were men and women in that crowd old enough to be the parents of the bobby-soxers."

Then he told me how old and young alike had practically torn his clothes off his back on other similar occasions. "I didn't feel," he said, "that this element represented my sincere fans and friends. There were the same faces in the pushing crowd and I knew most of them already had my signature."

IF I hadn't seen the exhibition myself one Sunday when I was at Bebe Daniels' beach house, I couldn't have believed the lengths to which some will go to annoy our stars. That Sunday Van Johnson, who had long admired Bebe, was a luncheon guest. After lunch he, Bebe and Ben Lyon and the rest of us went out to sit on the sand. But Van couldn't sit there for long. Over the wall came a persistent young lady followed by her own coterie of teenagers who made Van so miserable he had to go into the house and spend his afternoon in the upstairs playroom.

I must say for Van he is one of the most agreeable young men I have ever met and it's seldom that these badly behaved youngsters ever disturb him. It's only when they try to pull off his tie or his coat or cut a lock from his head, as one young miss did, that he flees for his very life.

Van was in the Good Samaritan hospital the first week of my stay there and he ingratiated himself with nurses, internes and doctors alike. I must give the hospital credit for protecting him as well as myself. No one was allowed near his room without an order from Van himself.

Another horrible example of destructive fans happened to Alan Ladd. I dislike calling such people fans because the original word fan was applied to someone who loved and revered the stars. During the

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years when material was hard to get Alan had a difficult time keeping a top on his convertible coupe. Twice it was destroyed; once by an older person who cut the top into ribbons and then poured water on the upholstery, another time by some youngster who marked the light canvas top with lipstick, putting down telephone numbers and initials.

Bing Crosby's white-topped coupe also bears 300 signatures or more of names written there when Bing went on a location trip to Canada. These defacers of personal property did more; they carved hearts and initials on the upholstery, ruining the interior of Bing's fine car.

And tragic and really sad as this is, it's not the kids who are the worst offenders. The worst are the half-tipsy grown-ups and smart alecks who yell insulting remarks. Humphrey Bogart seldom goes into a cafe outside Hollywood that some drunken customer doesn't offer to fight him. "Come on you big brave he-man." Bogie, who is one of the nicest guys in the world, tries to calm the heckler but it has often spoiled the evening for him and Lauren Bacall.

I REALLY believe the greatest offenders live in New York, Chicago and the East, although of late there certainly has been plenty of reason to list my own home town as having certain people who should visit a psychiatrist. Almost every one of our stars who have looked forward to a holiday in the East have been unable to shop, go to the theater or take a sight-seeing tour because once discovered they are hounded night and day by this same group.

Betty Hutton, visiting in New York, saw a hysterical youngster jump on the running board of her cab and then to Betty's horror fall down in the crowded street in a dead faint. Frantic with fear that the girl was hurt, Betty, who was on her way to a matinee, had to return to her hotel as she was too unstrung to enjoy a play. Unfair of course after she had come to New York to rest after weeks of making a picture which was meant for the enjoyment of this girl and others.

Ingrid Bergman who loves to walk for exercise can never venture outside of her hotel room in Chicago or New York. Once while shopping in a New York store she turned around and found two hundred or more eyes turned on her. Crowding close to her they pulled her hair, tore her dress and were so unmannerly that the management had to call the police.

Little Diana Powell, gay and happy and loved by everyone who knows her, was in tears one day when she and her Bill went to "21" for luncheon. The same sidewalk standees who seem to delight in being rude and crude called out as Mousie (Bill's pet name for his wife) stepped from the car, "Look at the bum jewelry she's wearing! He used to give Carole Lombard better looking stuff than that."

"Those kids," said Bill, "cannot be real movie fans."

Never was a truer word spoken. That's the sad part. They are not real movie fans. And our boys and girls who make up the true admirers of the stars and who love them and respect them and their work on the screen suffer as much from these badly-bred uncouth mobs as do the stars. A shame that men and women, boys and girls who are sincere in their deep regard for our reigning favorites and their screen performances should have to suffer because of the actions of the delinquents who haven't learned to respect other people's rights.

And now this is the end of my scolding. Let's hope some of those who have made our stars so miserable will read this and change their ways.

THE END

Beauty Spots



Autumn beauty:
Lynne Baggett,
an International
Pictures starlet

By Mary Jane Fulton

A Lovely Doll

LYNNE BAGGETT, newly signed International Pictures feature player, has that rare combination of sophistication and naivete which is charmingly disarming. Dressed in a short-sleeved red turtle-neck sweater, gray flannel skirt, Lynne is a lovely doll, with her brown eyes and hair, which the sun kisses to reddish tints when she is outdoors a lot.

Her De-Tanning Tactics

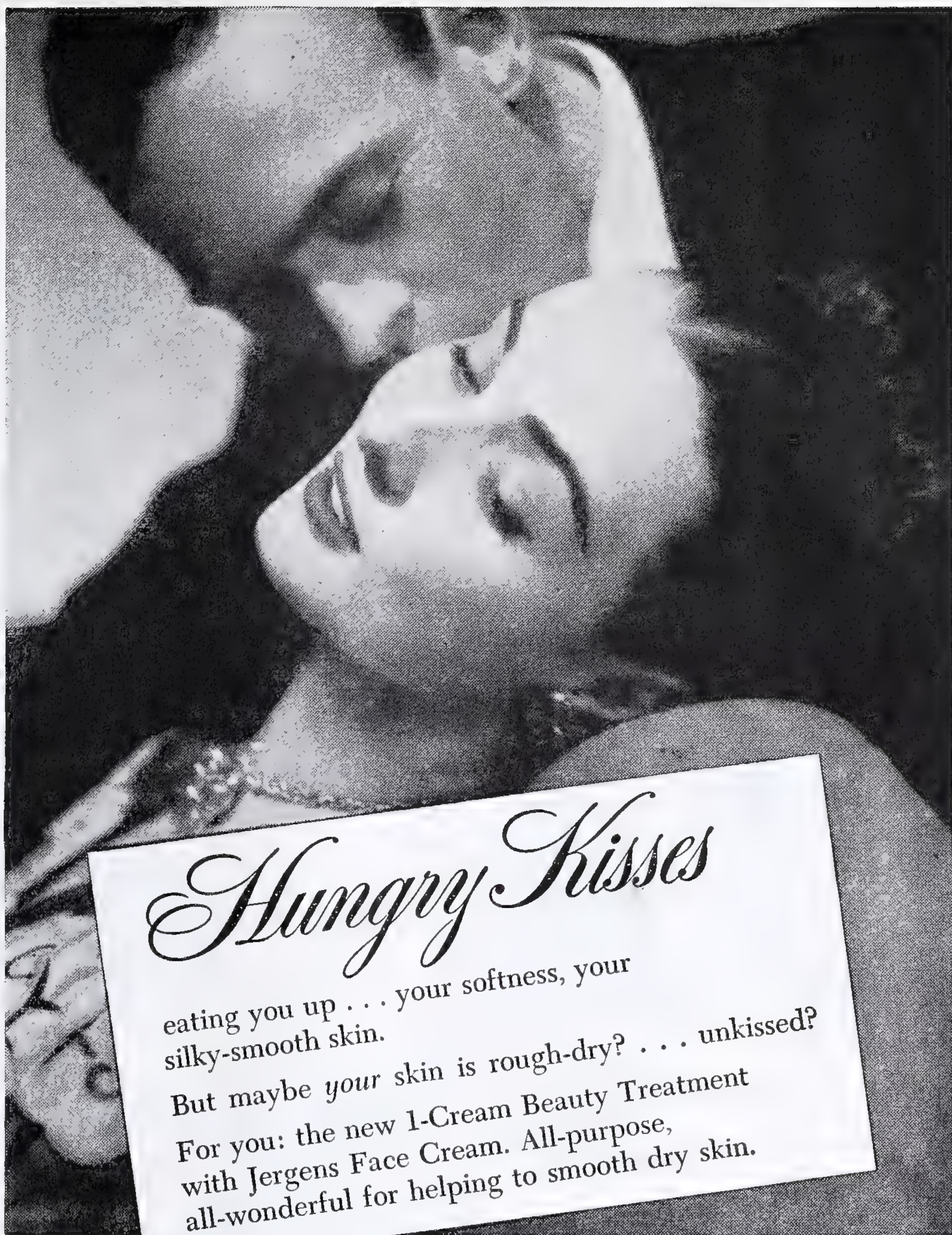
When interviewed in New York's Sherry Netherlands Hotel, she had a rich golden tan. But she said when it commences to fade she'll help Nature get it back to its pre-summer look. This she'll do by first cleansing her face and then applying hot compresses. Next, she'll use one of the good mealy cleansers on the market that not only flakes off dead skin, but also helps dissolve and remove pore dirt and leaves her complexion clean and soft.

She Has Know-How

Lynne believes the eyes are the most attractive facial feature—a view shared by women already familiar with the beautifying effect of knowingly applied eye make-up, plus lots of shut-eye. As a reward for their usefulness, Lynne cleanses and refreshes her eyes by using an eyewash in the morning, before a date, and upon retiring . . . To keep her loose, shoulder-length bob casual but neat looking, she conceals bobby pins in it . . . As her mother is an artist, Lynne's first lip brush was a paint brush. For sentimental reasons, she still uses this brush when at home, but carries a regular lipstick brush in her purse . . . Her way of applying lipstick is a little different. After putting on lipstick, she then uses the brush to make a clear outline. When the coloring is finger-smoothed and excess removed by biting on a lip tissue, the result is neat and pretty.

Men Notice

Lynne says men dislike seeing an untidy, overstuffed purse, and suggests when you clean out yours you ask yourself, "Is this gadget necessary?"



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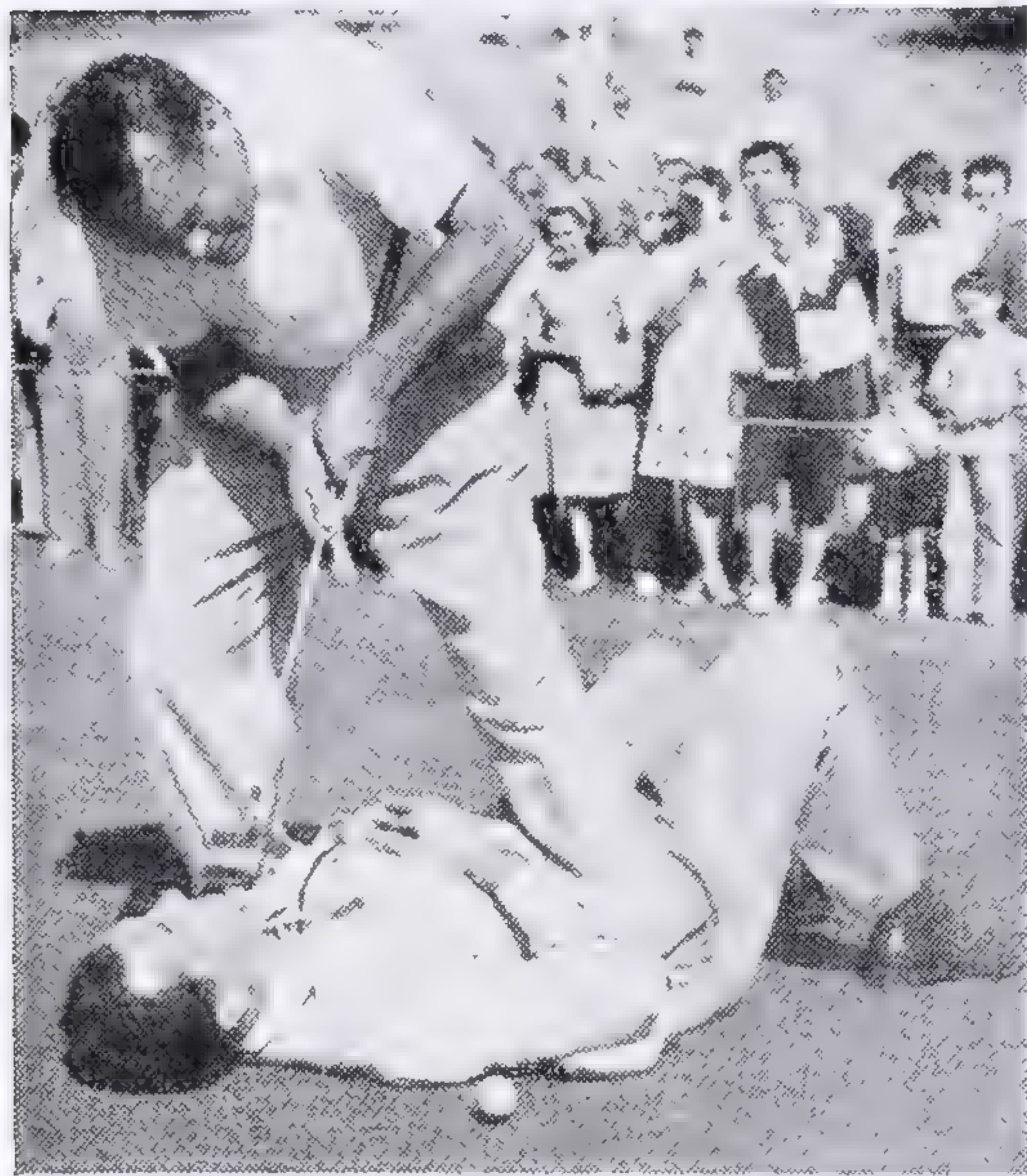
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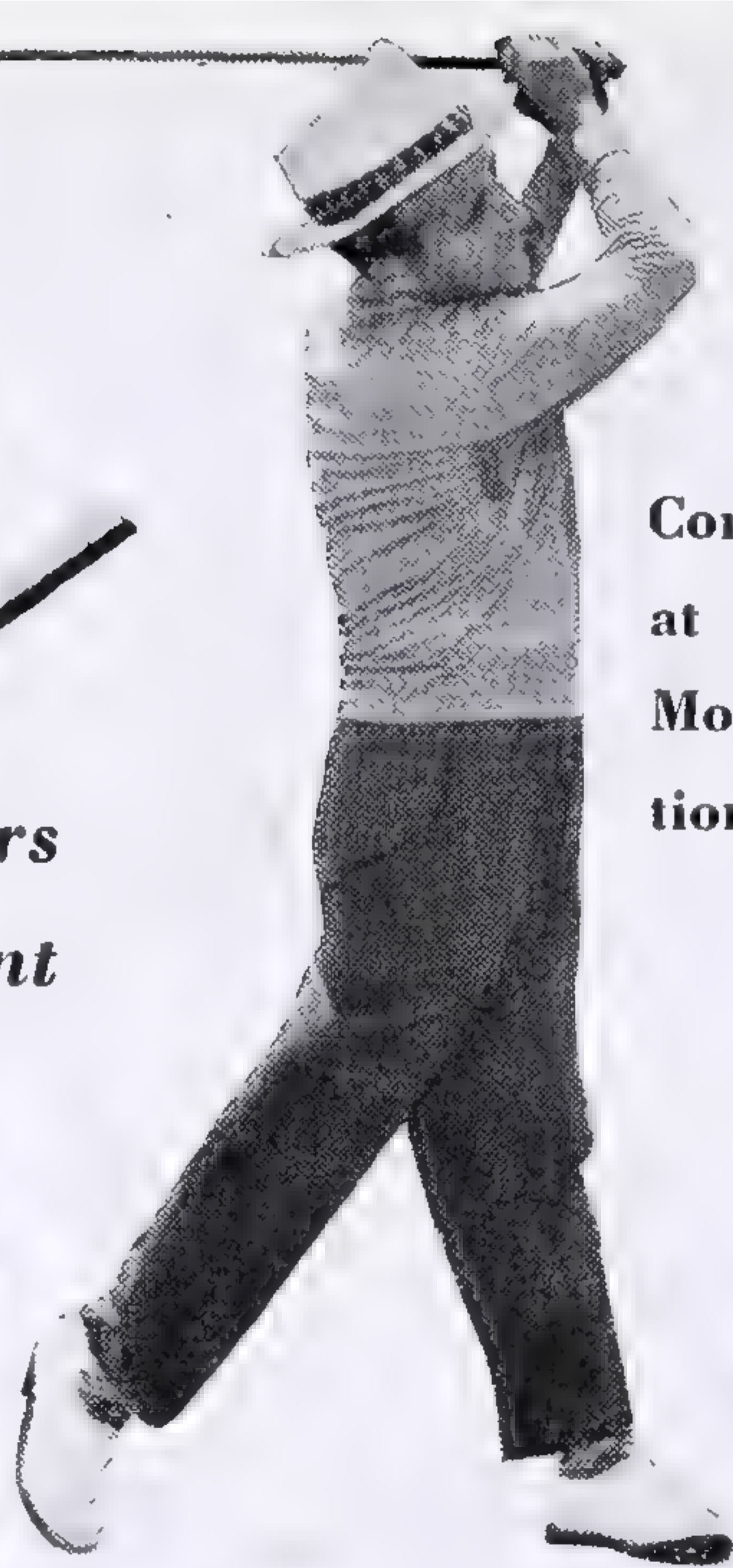
FORE!

Fun on the fairways as the stars tee off in a charity tournament

Concentration by Crosby
at the Frank Borzage
Motion Picture Invita-
tion Golf Tournament



Bob Hope's wise crack-
ing was in better form
than his golf. Here his
"club" victim is Ed Pessis



Myrna Dell is the
blondesome scorekee-
er tallying up for com-
peting Bill Lundiga

More side-showing with
clown Red Skelton do-
ing a camera closeup
of Marguerite Chapman

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Lux Toilet Soap
uses vital materials.
Don't waste it!

9 out of 10 Screen Stars use Lux Toilet Soap
—Lux Girls are Lovelier!

Hale to Williams

(Continued from page 59) responsibilities, but when I've forced myself to come out and face them, I've found the thunder far away and the experience fun."

Barbara still has this practical theory. Yet, when you look at this girl who appeared in "Higher and Higher," "First Yank Into Tokyo" and now "Lady Luck," you think that anyone with a discerning eye must see that touch of something special about her. She had it even in the early days in Illinois when she sold frocks at the town drygoods store. There was the touch of magic then—there still is. Certainly it was through no plan or thought of hers that she finds herself in Hollywood today on the brink of motion-picture stardom. After all, she started to be a commercial artist enrolling at the Chicago Institute of Fine Arts and working at Marshall Field's to pay expenses. Other students insisted she model for them. Later, Al Seaman, head of the Chicago Models Bureau, sent her photograph to an RKO executive. He stopped in Chicago to see her—and two weeks later, through no plan of her own, she was Hollywood bound—complete with contract. Nor was it any scheme of hers to land a role in "West of the Pecos." That was strictly RKO's doing for which they later paid off handsomely with an exquisite wedding dress. For it was in that picture that Barbara met Bill Williams. Bill had to die in the picture and Barbie, watching him from the sidelines, burst into violent sobs over his make-believe demise, although she scarcely knew him. This called for a celebration. So Bill bought her a soda "to cheer her up" and the next day he bought her another and then he persuaded her to have dinner with him and after that everyone on the lot "knew about them."

THEY get along so well! Only points of difference are her light-hearted lack of punctuality and untidiness and Bill's trying to break her of them. She is trying to teach Bill economy. "If you've ever been short of groceries," she says, "you'll know how important a dollar can be!"

But she's not dismayed about it. Nothing dismays Barbie for very long and you have a feeling that nothing ever will. Perhaps "blithe" is the word that best describes her. Certainly she was blithe over her wedding, even to the planning.

Rockford was as loyally excited as any other smallish mid-western town would be if one of its favorite daughters, having become famous, chose to return there for her wedding.

Bill, who has no living relatives of his own (his father died when he was six and a few years later his mother died), was amazed that anyone could have so many. He stood up pretty well under all the concerted scrutiny and the relatives, the friends all seemed to approve of him.

The Day came, two thousand or more people assembled around the church . . . little boys climbed trees and fell out of them . . . people aimed cameras . . . they crowded, gossiped, smiled. Barbie was late. She "just couldn't quite get into her dress on time." Bill mislaid the ring (natch), hunted frantically, produced a small silver number he had brought along for just such a crisis—and then found the ring again.

But Barbie arrived, the hush settled over the little church, the soft music sounded and, in what seemed like mere moments, the simple ceremony was completed. Probably the most "important" people present were her two little nieces, in their very first "formals," who had been permitted to sing a little song before the ceremony.

There followed a wedding celebration with several hundred guests at "The

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*BORDERLINE ANEMIA

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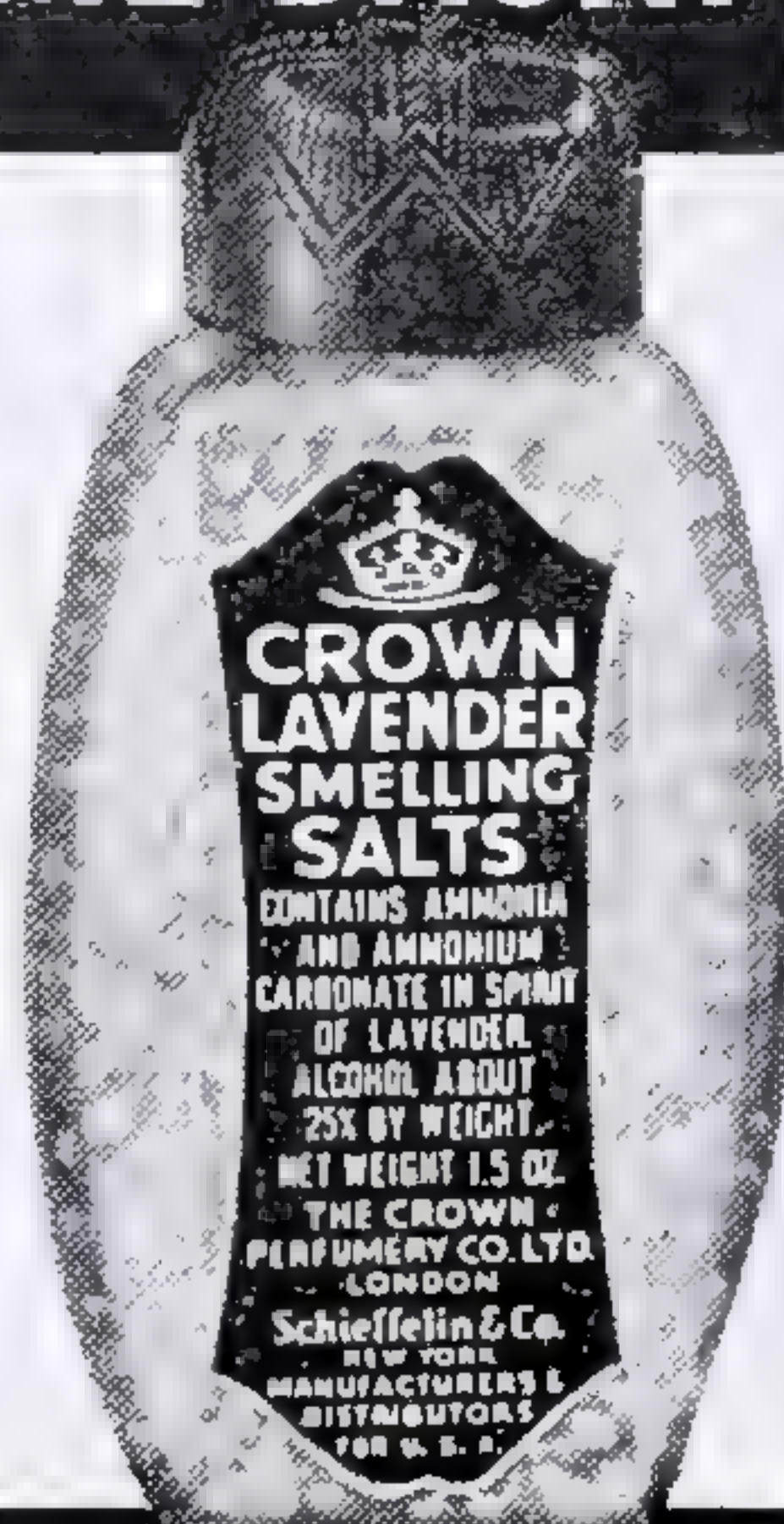
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Wagon Wheel," a charming, rustic inn near the church and everyone ate the traditional chicken and hot rolls. Barbie showed everyone Bill's present to her—a pair of gold earrings which had belonged to his mother. And Bill was ribbed properly about her present to him—a gold key to their new house in North Hollywood, attached to a wee gold ball and chain! Then something really charming transpired. No less than eight national news services had sent famous photographers and their assistants to cover this event, in addition to the people from the studio. But Barbie, still mindful of her twelve-year-old plans took the entire wedding party, including parents, in-laws, nieces and so on, to the local "photograph gallery" which is run by an old friend, and there she had wedding pictures made, just like any other local girl.

THEN the hectic honeymoon began. Barbara collapsed momentarily when she went home to change into her pert little black gabardine "going-away outfit." "I felt," she says, "as if every drop of blood had drained from me—as if I simply could not move another inch." But—what she actually did was to pull herself together, get into her clothes—and away they went (part of her relatives accompanying them) to Chicago to another bridal party with another cake at the Palmer House where Stuart Morgan, Bill's erstwhile vaudeville partner, was appearing. Stu had served as best man at the wedding.

They occupied the bridal suite at the Palmer House and then they took off for Newport News by air. They were "bumped off" the plane at Washington, D. C., so they rented a car and drove from ten at night until five the next morning to reach the home of their friends at Newport News. This time the little bride actually did collapse and was put to bed for two whole days and allowed to speak to no one excepting Bill—and only briefly to him.

A week or so later they took to the air again, bound for New York. But Washington seemed to be their jinx city and this time high winds beset them and the plane came within inches of landing smack in the water. So they finished the trip to New York by train and there Bill's dreams began to come true.

One of them was a suite at the Plaza overlooking the Park—he had dreamed of that for years and they had four days of it. Four days of pinching themselves and wondering whether it really could be true—the night clubs they had read about and which glittered just as brightly as they had thought they would—a luncheon for the press, with themselves the bemused centers of attention. They found themselves also the stars-of-honor at an RKO convention taking place in the big city and by this time Barbara's incredulous smile, denoting "How nice can people be?" was becoming as much a fixture on her as Bill's had been on him for a week or two.

Then back they went to Newport News where a new car was awaiting them. As this is written they are probably somewhere between Orlando, Florida, and New Orleans, Louisiana, holding their breaths for fear RKO will be paging Barbara to return to start "Trail Town," opposite Randolph Scott. If that doesn't happen, they hope to visit Rockford again, briefly, in a more relaxed atmosphere which will allow Bill really to become acquainted with his in-laws. And they still hope for a scoot up to Yellowstone Park.

Then home to the little house where they'll begin the permanency that Barbara has always wanted—a permanency touched by the miracle which is their deep young love.

THE END

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MORE **VITAMIN A**
THAN 2 SERVINGS OF
PEAS

MORE **VITAMIN G**
THAN 1 POUND OF
SIRLOIN STEAK

MORE **NIACIN**
THAN 6 SLICES OF
ENRICHED BREAD

MORE **IRON**
THAN 3 SERVINGS OF
SPINACH

MORE **VITAMIN B₁**
THAN 3 SERVINGS OF
OATMEAL

MORE **CALCIUM
AND PHOSPHORUS**
THAN 2½ SERVINGS OF
AMERICAN CHEESE

Extra Benefits

THIS NEWER WAY

TO TAKE VITAMINS!

**Take them in fortified food—
the delicious Ovaltine way!**

If the vitamins you're taking aren't doing you all the good you'd hoped, this may be the reason! Authorities now agree, vitamins do most good in combination with other food elements, which are absolutely necessary for best results.

For example, Vitamins A and C need protein. Vitamin B₁ needs energy-food. Vitamin D requires Calcium and Phosphorus, and so on—and you get them all in each glass of Ovaltine made with milk.

For Ovaltine is an all-round supplementary food that supplies—besides vitamins—nearly every food element needed for robust health, including those elements needed for vitamin-effectiveness.

So why don't you turn to Ovaltine, as so many people are doing? If you're eating normal meals, 2 glasses of Ovaltine daily should give you all the extra vitamins needed for buoyant health—in a way they can do you more good!



FRAIL, UNDERWEIGHT CHILDREN often pick up surprisingly, lose their jumpiness, when Ovaltine is added to each regular meal. It supplies all-round food values—protein for muscle-building, energy-food, precious minerals—as well as every recognized vitamin a child needs!

(Continued from page 70) him a chance to romance with Joan Fontaine in "The Affairs of Susan" and Elizabeth Scott in "You Came Along."

Don crossed his fingers when Mr. Wallis placed him under personal contract and hoped it would be the start of a new era in his career. It was. The fan mail began rolling in and producers wondered where the heck he'd been all their lives.

"It's pretty bewildering," Don said, looking appropriately bewildered. "I used to sit around and wonder where my next part was coming from. Lately, I wonder when I'm going to have time to be with Marion, Penny and David." Meaning his wife and their own little "Stork Club."

Penny Lu is their three-year-old cutiepie. She has hair the color of fresh country butter, incredibly blue eyes, a gay irresistible little face and a line of dialogue that occasionally takes an alarming turn for one so young and dainty. Penny has a playmate who's slightly creepy in the conversation and when little Missy DeFore first introduced Don and Marion to her

chum's chatter they were startled out of their wits. With an engaging grin, Penny said, "I think I'll kill myself." Some sleuthing by the disturbed parents disclosed they weren't going to have to call in a psychiatrist after all, but Marion promptly bundled Penny off to a nursery school where conversation is more on the sunny and less on the homicide.

DAVID ALLEN, the latest DeFore young 'un, was born just three days before his father's birthday, August 25, 1945. According to Don, David is a super kid already. "When he was four weeks old he could hold his head up," Don admitted modestly, his eyes shining with paternal pride. "And he looks just like me."

Which isn't bad at all. If he continues to resemble his dad, young David can look forward to being over six feet, huskily and neatly constructed. He'll have candid, round, light blue eyes, a well-shaped head, brown hair that curls slightly and always stays in place. And if he takes after his old man in other respects, he'll have a

very amiable disposition with a strong determination to get what he wants out of life. He'll probably want to be an actor, too, just like Pop.

"From the time my mother found that the best way to keep us kids out of trouble was to put us in the church plays she directed, I never wanted to be anything but an actor. And I've never been anything else. Except a starving actor," he amplified with that one-sided grin of his.

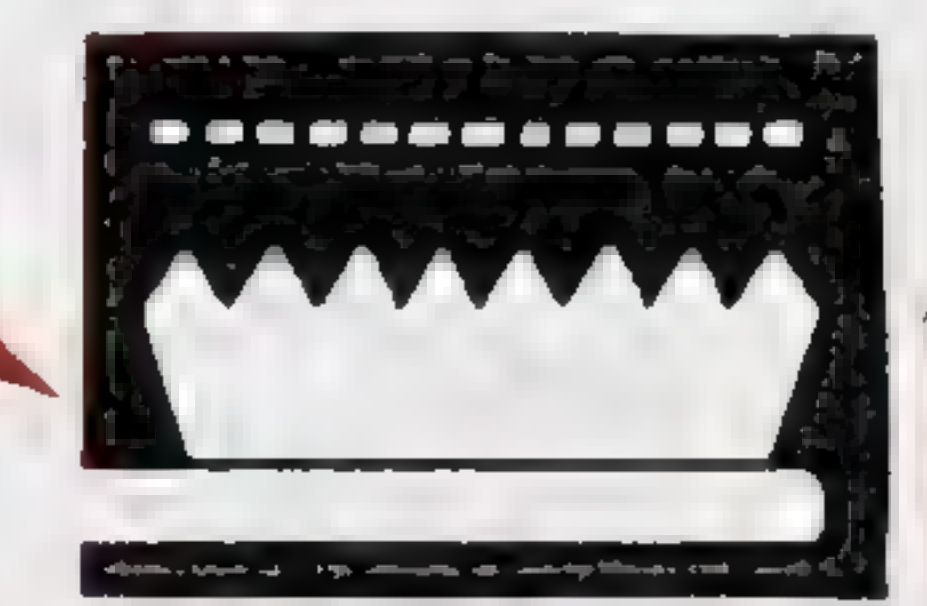
"I'll never forget my first trip to Broadway. Every time I think of it I get a slight pain here," he said, gesturing vaguely toward his midriff. "A bunch of us guys got together in Hollywood and put on a play about fraternity life called 'Stray Greeks.' Dwight Taylor and Oscar Hammerstein decided to produce it in New York under the title 'Where Do We Go from Here?' Brother, were we hot shots! We thought we'd take New York by storm. Instead, New York took us by storm. The worst blizzard in fifty years closed our show in three weeks. By the time we got other jobs we could have

STRAIGHT LINE DESIGN

Cleans teeth best say dentists 2 to 1



Just this one is recommended so overwhelmingly by dentists



STRAIGHT LINE DESIGN



CONVEX DESIGN



CONCAVE DESIGN



There are only 3 basic brushing surface designs found among all leading tooth brushes: straight line, convex and concave. When 30,000 dentists were asked which design cleaned teeth best—by overwhelming odds, by more than 2 to 1—the answers were: "Straight Line Design!"

Why Pepsodent's Straight Line Design Cleans Teeth Best

Most people's teeth are *not* set in curved rows. They lie in a series of relatively straight lines. Authoritative research shows that Pepsodent's Straight Line Design fits *more* teeth *better* than convex or concave designs—actually cleans up to 30% more tooth surface per stroke.

Every **Pepsodent Brush** has the Straight Line Design most dentists recommend

written a book on how not to eat and stay alive."

While he sweated out the interval between jobs, Don got athletic and did a daily workout with barbells. He felt just fine, except for those horrible pains that were strictly not from hunger. He was a determined character, though, and stuck to his exercises until one day he collapsed and was rushed to a hospital for a triple major operation. But you can't keep a good actor down and it wasn't long before Don recovered and met up with Elliott Nugent, who cast him in the highly successful play, "The Male Animal."

Following a long run on Broadway, the company hit the road for an extended tour. In Chicago Don met Marion Holmes, who was singing there with Art Kassel's band. Shortly afterward he came to Hollywood with a Warner Brothers contract and lured her out here with glowing descriptions of the scent of orange blossoms.

Don and Marion look enough alike to be brother and sister. They're one of Hollywood's happiest couples but you'd never catch them so much as holding hands in public.

THE DeFore family lives in a small, cozy English house without even one swimming pool. Marion has a flair for decorating and has done most of the work herself. There isn't an ounce of waste space in their eight-room home where the breakfast room doubles for an office; the den, with Don's Indian relics and books on politics and history, serves as a bedroom for Marion's mother and the master bedroom is also the nursery. Don can warm a bottle for his young son in the middle of the night with practiced efficiency and a minimum loss of shut-eye.

There's a solid, substantial quality about this romantic-looking guy who made even the bobby-socks hang limp around the ankles of their swooning owners the first time he got a crack at a glamour-boy part. There's also a charmingly naive side to his nature which manifested itself the first time his newly made fans mobbed him outside the Westwood Village Theater after a sneak preview of "The Affairs of Susan." Four policemen came to his rescue but he lingered across the street to sign autographs and talk to his enthusiastic admirers. He'd waited a long time for the day when anybody would ask for his autograph and, by gum, no policeman was going to spoil his big moment.

Added to his other good qualities he has determination—the sort that made him twice give up the security of stock studio contracts that submerged him in minor parts. Twice he left Hollywood for the stage but Hollywood just wouldn't let go of him. He gambled financial security to gain recognition and you can bet he won't be lost in the Hollywoods again.

He has courage, too. When he learned that Lizabeth Scott was mad at him because of a remark he was supposed to

"I'm tellin ya, honey..."

No Double
Trouble

for us !! "



Twin Blessings
for Baby

JACK: Here's a cheerful earful about beeyootiful skin! Mom smoothes Mennen Antiseptic Baby Oil on us daily for these twin blessings—

JILL: First, Mennen Baby Oil is better for preventin' diaper rash, urine irritation and lotsa other troubles, 'cause it's antiseptic. Second, this mild, soothin' oil keeps skin lovelier by preventin' rough, dry skin...

JACK: Most doctors, hospitals, nurses say Mennen is best. Makes us smell sweet, too. Have Mennen Baby Oil and Baby Powder ready for baby's first day home!



BEST FOR BABY—also, be sure to use **MENNEN BABY POWDER** to help keep baby's skin comfy and healthy. Super-smooth; new scent makes baby smell sweet and lovely. Preferred by more Baby Specialists than any other baby powder.

Lovely hair deserves fine care...
use a Du Pont Comb



Glamour is a lot of little things... like clean, shiny hair—kept in just-so order by your Du Pont Comb. You'll appreciate the rounded teeth... the luxury smoothness of easy-to-wash plastic. Exclusive designs. Gay colors. Du Pont quality. 10 to 50 cents.

Du Pont Combs
BETTER THINGS FOR BETTER LIVING
...THROUGH CHEMISTRY



Skolsky's Back

With his spicy bits
about the stars!

Watch for
THAT'S HOLLYWOOD FOR YOU

Next Month

WHAT SUFFERING DO A

Society Girl and Scrub Woman

HAVE IN COMMON?



A daughter of the rich—reared in the lap of luxury—a product of the best finishing schools or colleges. Who would think this lovely creature had a care in the world!

A little slavey—just a drudge from childhood—an object of pity to the passerby.

Yet there is a common ground of suffering where these two types of women often meet. Because many girls—whether rich or poor—by their *very physical nature* are apt to suffer distressing symptoms on 'certain days' of the month.

*This is something you
shouldn't joke about*

In case female functional monthly disturbances cause you—at such times—to suffer from cramps, headache, backache, nervous distress, and weak, tired out, restless feelings—so cranky no one wants to be near you—*this is nothing to joke about!*

Start right away—try Lydia E. Pinkham's Vegetable Compound to relieve such symptoms. Pinkham's Compound DOES MORE than just relieve such monthly pain. It ALSO relieves accompanying nervous, restless, highstrung feelings—when due to this cause. Taken regularly—this great medicine helps build up resistance against such distress—something any sensible woman should certainly want to do!

For over 70 years Pinkham's Compound has been helping thou-

VEGETABLE COMPOUND

sands upon thousands of girls and women in this way. Time has *proved* it one of the most effective medicines for this purpose. Just see if you, too, don't remarkably benefit!

have made about her (and didn't) he called her up, took her to lunch and explained the situation. They're good friends now, but might have been enemies if he'd skipped it.

Don's a bit of a dreamer, particularly about wanting to produce a play. He's optioned several but has always listened to good advice before plunging. He dreams about that oil well of his in Montana, which may produce enough oozy brown stuff to buy him a hunting lodge.

His serious side sends him browsing in book shops for authoritative works on history and politics. He cut corners on education in his hurry to be an actor but is making up for lost time now. When he was in Washington he spent all his free time at sessions of Congress.

Don alibis his passion for good-looking clothes by telling himself he needs a big wardrobe for his acting chores.

Around home, Don dresses comfortably in T shirts and slacks. For informal occasions he likes smartly tailored tweeds and gabardines, loud but beautiful, and very expensive Argyle socks, equally loud, and costly ties and soft wool sport shirts which are not loud but are expensive. His more formal attire runs to pin stripes, sharkskins and dark blue flannels.

A broad streak of nostalgia is drawing him back to Cedar Rapids, Iowa, and the Sinclair Memorial Church, where he hopes to do another play with one brother and three sisters, under the direction of their mother, Mrs. Joseph DeFore. Just who will direct whom, now that one of the DeFore kids is a famous actor, remains to be seen.

Marion isn't sure she shares Don's enthusiasm for large families. Don has two brothers and four sisters and is a firm believer in plenty of kids, so Marion's apt to look a little alarmed when he drags out the plans for their future home, including at least six bedrooms and plenty of acreage for the kids to play on.

One thing she's holding out for is an office in that new house. How could she possibly keep all those kids out of Don's fan mail if he had it spread all over the breakfast room?

THE END

In Peace As In War



The Salvation Army
is still in there

fighting to—

Aid youth in combatting
juvenile delinquency

Help veterans and
servicemen and their
families

Establish Service Units
in rural areas

Increase emphasis on
religious work

We NEED the Salvation Army and
the Salvation Army NEEDS YOU.

GIVE that they may GIVE

This Is My Wife

(Continued from page 63) Paulette opens a present. It is unwrapped the minute it comes in; is gasped over, exclaimed over with the excitement of an unspoiled child opening his stocking on Christmas morning.

And when she decided, two years ago, to take up French, she *took up French*. She took up French every single day. We took it up, in fact, but whereas I sort of dropped it, after a bit, skipped lessons, didn't do my "homework," Paulette went straight through. She studied French by day. She, who never utters a one-syllable word in her sleep, talked French in her sleep, at night—so deep was her desire to think in another language, to have this new experience.

PAULETTE is perpetually engaged in passionate projects. They may be pictures she plans or hopes to make; they may be places she wants to go, or people she wants to meet, or a dress to buy or a book to read. But whatever they may be they become, the moment she conceives them, imperative "musts."

When we were in Hollywood, just before we made our recent trip to New York from which Paulette flew to London, there were three such projects up there on the high wire with Paulette: One was the desire to get to our farm in New York State, which Paulette loves because to her, as to me, it is home. Another was her excited anticipation of attending the opening nights of the Old Vic Company in New York and the third was her trip abroad, for the purpose of doing some preliminary work on "The True Story of Carmen," the picture she is to make in London for Sir Alexander Korda.

Into these projects Paulette characteristically threw her heart, her hopes, her inexhaustible energy and her amazing capacity for translating her aims into accomplishment. By way of explaining what I mean, when we arrived in New York, a car met us at the airport (Paulette, not to be detoured for one moment from her plan of getting to the farm, had ordered it well in advance) and without delay drove us to the farm.

When we arrived at the theater for the opening night of the Old Vic's "Henry I," we found excellent seats (Paulette having ordered them, *well* in advance) waiting for us and, whereas most of us would party like mad before taking off for Europe and fall into the plane stupefied, if at all, Paulette turned down parties and went to bed early the two nights before she left. "I want to be rested," she said, "So I'll have a full appreciation of the trip."

The farm, by the way, is a place I'd had for some time before Paulette and I were married, but had never enjoyed to the full until Paulette found it so lovely. Until her enthusiasm for every aspect of the house and land—from the ghost of Captain (Mad Anthony) Wayne, who does his haunting by adroitly waylaying, and making remarkably robust love (so I am told), to every pretty woman who lightens our door, to digging an artesian well, to the birds, the bees and the flowers—enhanced my awareness of the place.

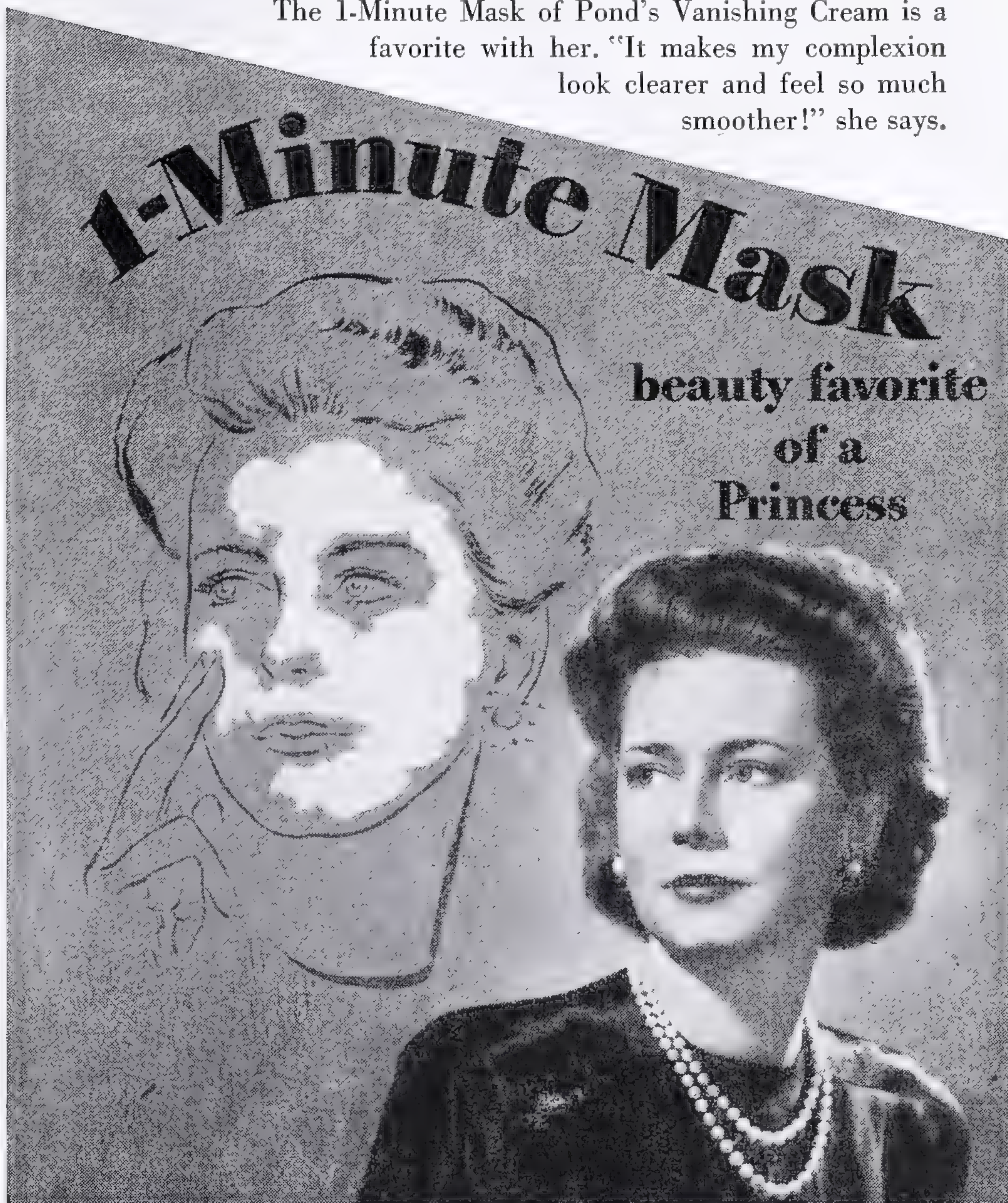
Paulette's only complaint about the farm is that, alone among the women who have lived in or visited it, Captain Wayne has never waylaid *her*. "To be given the brush-off by a ghost gives me," she says, "a frightening inferiority complex."

While digging for an artesian well which we did during our last visit to the farm, so faithful was Paulette's hour-by-hour and day-by-day vigil at the well-site, so feverish was her excitement as we went 100 feet down, 150, 200, 250, 300, and so tense her cries of "Oh, *why* can't we strike water!

The Princess Guy de Polignac

A zealous worker for the French Red Cross, the Princess de Polignac belongs to one of France's most distinguished old families. Her Titian hair and golden brown eyes give her an unusual beauty of coloring.

The 1-Minute Mask of Pond's Vanishing Cream is a favorite with her. "It makes my complexion look clearer and feel so much smoother!" she says.



The Princess is devoted to the Mask of Pond's Vanishing Cream

"Re-style" your complexion to a clearer, smoother look—in only one minute!

Spread a cool, white luxurious Mask of Pond's Vanishing Cream over your whole face, except eyes. Leave on for one full minute.

Right away "keratolytic" action of Pond's Vanishing Cream begins! This "keratolytic" action loosens flecks of dead skin and bits of imbedded dirt—*dissolves* them!

Glamorous results! After one minute, tissue off and see your clearer, brighter-looking skin! So much *softer*, too!



"Smooth, lasting powder base"

"Just the lightest possible film of Pond's Vanishing Cream makes a long-lasting powder base," says the Princess Guy de Polignac. Make-up stays fresh!

Get a BIG jar of glamour-making Masks!



"I might as well have hugged a statue!"

It's *true*—a statue couldn't be any more unresponsive than Ben was, to my caresses. Yet he'd been such an affectionate husband! How was I to blame? You see, I thought I understood about feminine hygiene. But

I'd foolishly trusted to *now-and-then* care. My doctor brought home to me the truth that such neglect can kill married happiness. And he stressed using "Lysol" brand disinfectant always, for douching.



"Now our love has come to life!"

Our love, our happiness, have found breath and life again! And I can thank my doctor and his good advice about feminine hygiene. I always use "Lysol" now, in the douche, and find it really *works*! Being a true

germ-killer, of course it's far more thorough than salt, soda or other homemade solutions. Then, besides being an effective yet gentle cleanser, it's *easy* and *economical* to use! *Everywife* should know "Lysol"!

More women use "LYSOL" for Feminine Hygiene than any other germicide . . . for 6 reasons

Reason No. 2: NON-CAUSTIC . . . GENTLE . . . "Lysol" douching solution is non-caustic, non-injurious to delicate membrane—not harmful to vaginal

tissue. Try the easy-to-follow "Lysol" way!

Note: Douche thoroughly with correct "Lysol" solution . . . always!



For Feminine Hygiene use "Lysol" always!

Brand Disinfectant

Oh, surely we must strike it *now*!" that you might have supposed we were waiting for the gusher of an oil well. And when at last the water came in at seventy-two gallons a minute, the way she watched and measured it, you would have thought it was something very precious to her.

In New York, for the opening of the Old Vic, Paulette's excitement was of the same high-tension quality.

From the digging of the well to the opening of the Old Vic to the moment of her departure for Europe—it was all like three acts in a stepped-up play, which left me exhausted, but Paulette, who guards against exhaustion lest she lose the sharp awareness of an experience, still furiously elated.

It goes into her work, too, this quickening quality of excitement. In fact, in work as in play, a sense of excitement is a "must" for Mrs. Meredith.

FOR example, she was offered any number of pictures from which to choose the one "outside" picture a year her contract with Paramount permits her. But although any one of them would have meant more money than (with the taxes involved in making pictures abroad) she will make in "The True Story of Carmen," she didn't even read a script—until Korda came to town. The instant he mentioned working in England, and before he had a chance to mention what she would be working *in*, she said, "I'll sign with you, Alex. I want to see what's going on over there. I want to make a picture in a new geographical location, with new people. It will be adventure. . . ."

While we were making "The Diary of a Chambermaid" I in the cast and as co-producer with Benedict Bogeaus (we're going to make "A Miracle Can Happen" next) had a chance to see how Paulette's enthusiasm helps a picture and the people in it. And why Bob Hope, Ray Milland, in fact, everyone who has ever worked with her, talk as they do, about "the fun that surrounds making a picture with Paulette."

This doesn't mean she doesn't raise the roof when something hits her wrong. She raises it. But the costumes, when they please her; the performance of an actor, when it is a stunning job (Ray Milland in "Kitty," for example, Hurd Hatfield and Francis Lederer in "Diary") the sets, when they seem right to her; the hopes, heady and high, with which she begins a picture . . . well it's contagious. Jean Renoir, who directed "Diary," told me that in all his years of directing, he had never worked with an actress who gave him such a sense of spontaneity, such a quickened pulse.

If, however, Paulette lacks this sense of excited anticipation about a place, a picture, a person or an event, you can move hell and high water, but not Paulette.

For example, it is virtually impossible to get Paulette to say either "Yes" or "No" to a routine, "Will you come for dinner Thursday, next week?" invitation. Instead, and invariably, her answer will be, "Is it something about which we can let you know at the last minute?"

It's a sensible attitude towards life, almost Epicurean. It is distinctly enviable.

I'll go to more boring things because so-and-so will be there and he once did me a favor. Or because I promised, weeks before, in a beat-up moment, to show. Paulette just won't do it, Paulette will not be bored. She insulates herself against boredom by the ingenious device of making her decisions (and she makes snap decisions about everything, from a house to a husband to a hat) *at the moment*, when she knows what she wants to do, and not a day, a week or a fortnight in advance, when she doesn't.

Quite recently, a woman friend asked

me, "What does Paulette do around the house?" I answered, the literal truth, "Not a thing." Nor does she.

Shortly after we were married, we bought a big house on the beach in Santa Monica. At first Paulette seemed excited about it. Then I found that she didn't particularly get around to fixing it up. There was the problem of servants. They'd come and they'd go. With each new one Paulette would plan the meals, make out the menus (exception: As a menu-maker, she has no equal) for a week in advance. But when the help would ask, "Where do we go to market, Madam?" Paulette said, "I don't know." When a new butler would inquire, "The china, Madame, the silverware—where is it?" Paulette said, "I don't know." She *didn't* know and, lord knows, I didn't.

Suddenly Paulette was glaring at the walls. Suddenly, I was seeing that Paulette's sense of enjoyment—the sharpest of her senses—was, undomesticated as she is, waning. So one afternoon, with guests coming and servants going, we sold the house to Leo McCarey and, presently rented an apartment where servants, hired by the management, swarmed like locusts and where Paulette was herself again.

Isn't it dangerous, I have been asked, this high-tension quality in Paulette, this altitude which is her natural element? Isn't it *very* dangerous since those who are way up there must inevitably come down?

Yes—but only because it is apt to give rise to a certain amount of resentment on the part of people who have ceased to enjoy themselves. You see, this girl just loves every least thing she does, or she doesn't do it, so there's bound to be resentment—and gossip. Paulette gets both. She is the magnet for gossip. "You're always followed by gossip," I told her just before we were married. "If we're married, it will stop that." We were married and, then and there, it hit the columns that we were "breaking up." I feel that Paulette brings this on herself because you cannot be genuinely happy, as she is, cannot really enjoy yourself, as she does, and be left unstoned.

Otherwise, no—it is not dangerous for there is her philosophy. Paulette knows that, come what may, she cannot get the whole cake. She doesn't expect to. I do not think, for instance, that her ambition, ardent as it is, leads her to believe she will be the world's greatest actress but only that she may do better and better things and be as good as she can be. Paulette suspects that a large number of people and events are not good, but her disappointments, though sharp, are quick, sudden, easily forgotten and leave no scars.

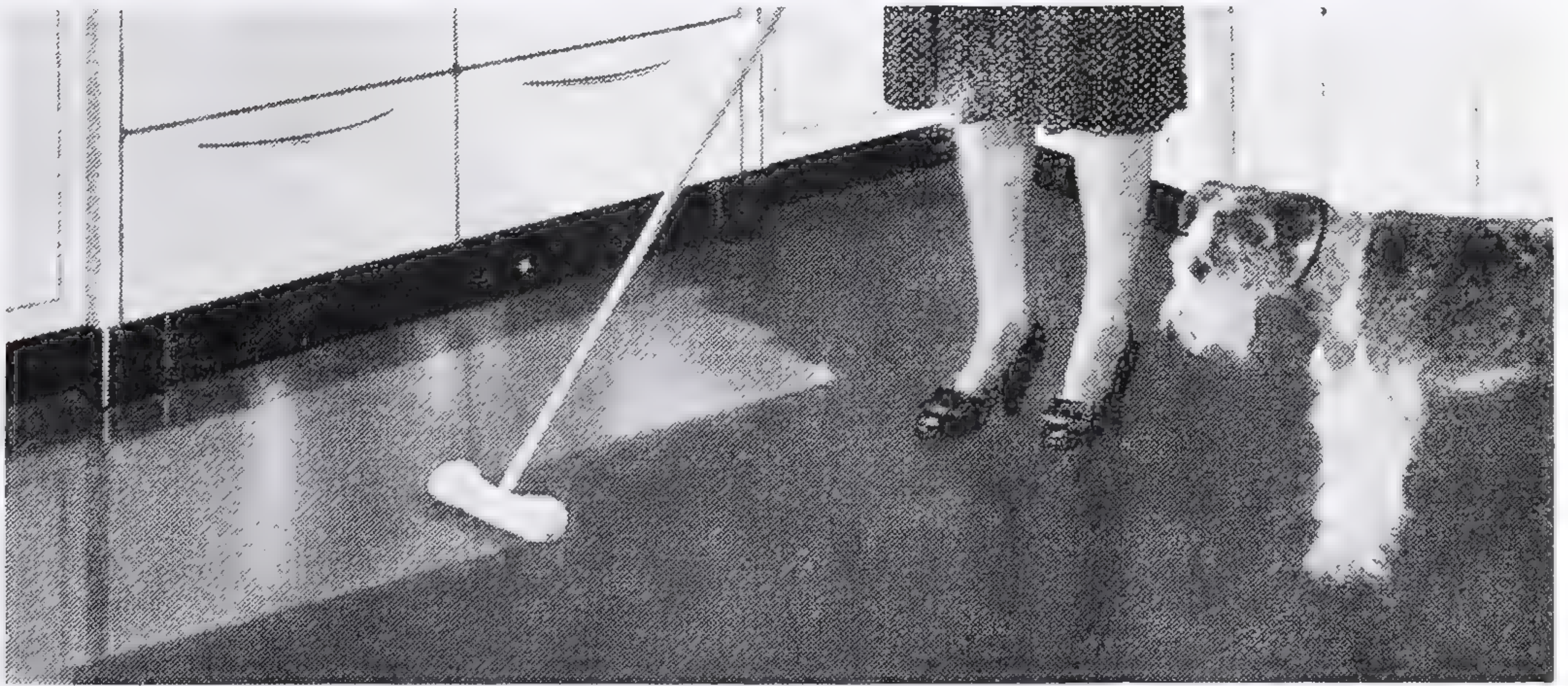
I THINK that if Paulette has a fault (and I could surprise you by telling you how long I have sat here, trying to think of one) it is a lack of caring very much what others think of her and of her actions and way of life. She is quick on the trigger, too quick, in my opinion, in condemning things she doesn't like and not caring who knows it. When people don't do their jobs, for example, she says so and, sometimes, could "say so" more tactfully.

I repeat, I like her the way she is. Because of her beauty (naturally, she is beautiful and beauty in a man's eyes does not fade with marriage) but also because of a million and one qualities in her, which are also beautiful.

Due to the joyousness in her she draws back the bow quite a bit and always, where she is, a small hurricane is going on! Sense-of-excitement rather than sense-of-fun is, I amend, the one word for Paulette.

THE END

New Help for Linoleums— a Wax that's "Plasticized"!



Easy as mopping! Just pour out a little O-Cedar Self Polishing Wax on your linoleum and spread with a soft cloth or applicator, using an easy stroke. *No, don't rub!*

O-Cedar Self Polishing Wax is "plasticized" to dry with a *lovelier* gleam if you *don't* use pressure. O-Cedar dries *faster*, too—in a record 17 minutes!



Quick cleaning! Just wipe up spills and splashes with a paper towel. Get 'em quick—and there's no harm done to that gleam-

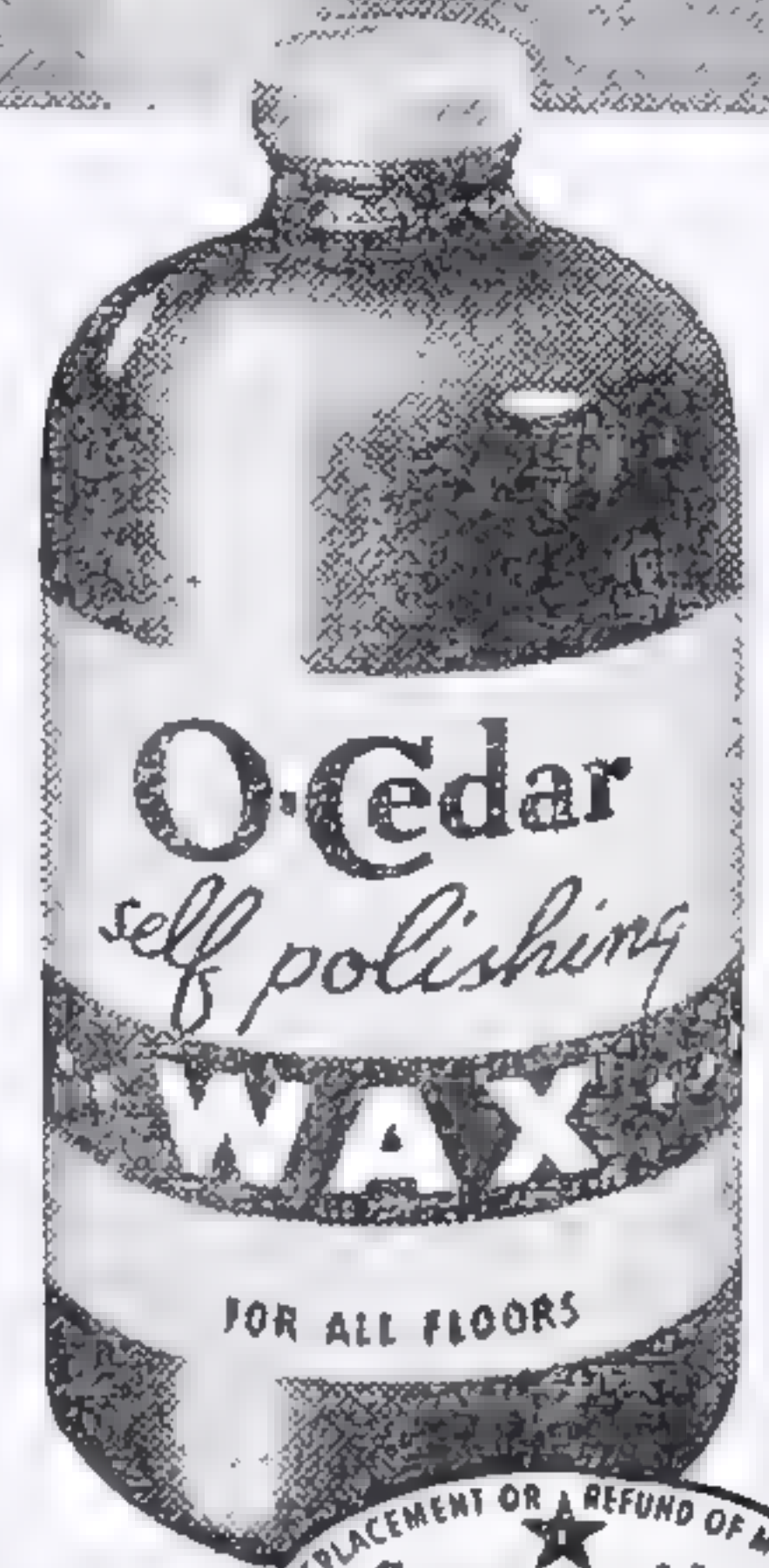
ing "plasticized" finish. You can skip heavy scrubbing with O-Cedar Self Polishing Wax on your floors.



Lasts longer! Weeks after you've given your floor a quick-and-easy O-Cedar waxing, its "plasticized" finish is still gleaming, still saving you work. Remember, it's O-Cedar—"the greatest help in housekeeping."

O-Cedar SELF POLISHING WAX

WHEN YOU WANT A PASTE WAX—say O-Cedar, too. Its "balanced formula" makes O-Cedar Paste Wax *soft* enough for easy application, *hard* enough for longer wear. O-Cedar Corp'n, Chicago, Ill.; Toronto, Can.



O-CEDAR "THE GREATEST HELP IN HOUSEKEEPING"

P

NO DEODORANT like it for SAFE-AND-SURE PROTECTION from PERSPIRATION Odor



1. ETIQUET gives you safe-and-sure protection from underarm odor ... checks perspiration longer. Its formula is patented—no other like it—none more effective.

2. ETIQUET is kind to your skin ... never irritating. Wonderfully soft-and-smooth ... a new-type cream deodorant that stays moist in jar to the last "dip"!

3. ETIQUET is made from an exclusive formula to prevent weakening fabrics. Will not harm clothing.

4. ETIQUET ... so fluffy-light ... is easier to use! Goes on quicker—disappears in a jiffy! Leaves no sticky film! Try Etiquet—test the difference. So right to give you safe-and-sure protection from perspiration odor! 10¢ and 39¢ plus tax at any toilet goods counter.



it's Etiquet
Formula patented
No other like it



Hollywood Has Changed

(Continued from page 35) establishment on the ocean at Santa Monica, with so many members the board of directors decided to have two openings—one a preview premiere, with only a couple of klieg lights thrown in, the second the fancy, full-dress opening a week later. As new as the club itself with its ninety-foot swimming pool, terrace, and dancing to Emil Coleman, was the open-to-the-public-gaze date of Clark Gable and Joan Crawford the night of the preview. One reason for the appearance of the couple just might have been that Joan is one of the many stars who have invested in this beach hostelry.

The ocean's the craze, this year—no doubt of it. Look at what's happened to the empty sands of Malibu and points north. Where once, a year ago, only the sea lions and the surf could be heard, the air now is filled with the sounds of prefabricated cottages going up by the sea-side. There's not a vacant acre of beach nor an un-sunburned star in the town.

Of course you have to get to the beach and that means by car, and of course you can't drive to your new beach estate in an old pre-war job. So you buy yourself—if you're so lucky—a 1946 model. And of course there is, according to Hollywood, one 1946 model that shines above the others. That, my children, is the town and country model, the half station wagon, half convertible in which you see Peter Lawford shooting about the town.

THOSE nights you aren't driving or beaching or ice creaming, you're eating and the newest restaurant rage is La Rue's. Though the many fine places are as good as ever—Romanoff's, Chasen's, The Players for instance—just now the Goulash at La Rue's is the topic of the hour.

La Rue's to eat, Enterprise to work for. Yes, the newest in corporate film undertakings to have the town agog is the combine presided over by my old friend Charlie Einfeld and one of the most-liked and respected men in Hollywood, David Loew. The reason for the talk is the cooperative spirit of the new company. A profit-sharing plan for all employees, free barber shop, manicurist, steam and massage room.

It's new in film-land too, that newest in slang which has you holding your ears to shut it out after the first hundred times. The slang is an expression that goes like this: "How much in love can you be?" You stand on a street corner waiting for your boy friend and he shows up at nine instead of eight. If you desire to wither him, star style, just snap: "How late can you get?"

Here's another interesting change to be noted. Ten years ago if you went to see Paulette Goddard you called at the imposing Chaplin mansion. Two years ago, you would have found her at her charming Cold Water Canyon home, one year ago at the capacious beach house she and Burgess Meredith bought at Santa Monica. But now Paulette's California roots are a rented apartment.

It's charming, to be sure. Landlord Mitchell Leisen, Paramount's ace director of such pictures as "Frenchman's Creek," "Kitty" and "Suddenly It's Spring," bought The Shoreham so he would have a place to live. Then Mitch, who was a set decorator before he became a director, redecorated the apartments and took in two of Paramount's homeless waifs, Paulette Goddard Meredith and Olivia de Havilland.

The Meredith apartment he re-did with a modern Chinese decor in soft green, yellow and pink as a background for Paulette's valuable collection of paintings.



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Olivia's is a modern classic design in shades of pink and she dotes on it. The living room has squashy custom-built furniture. Livvie's bedroom, in dusty pink and green, has a headboard which reaches the length of the entire room with the twin beds foot to foot against it, instead of jutting into the room, complemented by night stands and green and ivory striped satin chairs.

Olivia, who has no flair for cooking or housekeeping, profits by the fact that the building is staffed for maid and porter service which includes keeping the fireplaces laid with fragrant eucalyptus logs and outside cooks to prepare a trout caught in the mountains that very day or a turkey dinner with all the trimmings. "It's wonderful," she says, "to have a home with no responsibility!"

I heartily subscribe to the sentiment. But not so do a growing group of stars who welcome the work and worries of ranch life. Latest recruit is Alan Ladd who is starting an ambitious project in the Valley. Alan found his new enthusiasm for houses when he started to get himself in trim for "California," the super-Western picture which marked his temporary parting of the ways with Paramount. He didn't make the picture but if it hadn't been for "California," Alan wouldn't be the proud and happy possessor of an embryo stable he is today.

More signs of the 1946 times appear in the wardrobe department. This year there's a notable slackening of slacks for street wear.

AND, although I'm hardly the one to talk, I must say it is refreshing to see pretty hats on pretty girls. The bonnetless vogue seems to have had its day and Hollywood is covering its head again. This year when Walter Florell, creator of chapeaux, showed his collection, the Florentine Gardens at the Beverly Wilshire were crowded almost to the point of suffocation during the invitation luncheon.

Sylvia Sidney ordered eight different hats in a silhouette created for her which Florell called "Go Straight in a Small Way." One hat, a gray felt with black roses and a heavy veil which Florell admits "makes a woman devastatingly beautiful," was ordered by Norma Shearer, Joan Crawford, Ruth Hussey and Virginia Mayo, although each in turn was told the others to whom it had been sold.

Shirley Temple and Lady Mendl, with more than half a century's difference in their ages, bought the same hat, an off-the-face hat which makes older people look young without looking ridiculous and young people look just the way they should look.

A tiny white mink with a white rose was Gene Tierney's choice. It cost \$550.00 but white mink is as unusual as it is beautiful and for Gene, in the process of establishing herself as one of the outstanding glamour girls of Glamour Town, it will prove an excellent investment. For rarely does a girl get glamorous roles on the screen until movie magnates have been impressed with her glamour.

Cafe hats for dinner dresses and cocktail suits are the rage these days. I love to see the girls wearing these hats as they dance or flirt across a table a deux. There's something romantic about a pretty hat and the girl beneath it.

When I first came to Hollywood I was told that unless pictures were taken my party would be a failure. No more! On a holiday or private party they shy away from talking or posing for publication. It isn't that the stars don't value publicity any more; it's just that now they've moved it over from their private lives to its proper place—the studio.

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which publicity stunts are pulled; like "Canyon Passage" which, telling of Oregon pioneer history and having been partly filmed in Oregon, was given a sensational world premiere at Portland. Of this I can speak with first-hand fervor because I was there as mistress of ceremonies for Walter Wanger, producer of the film.

Walter flew about thirty press representatives from Hollywood to Portland for the two-day celebration. I was supposed to arrive simultaneously by railroad, but the wreck of a freight car held up our train and I arrived twelve hours late making the last three hundred and fifty miles of my journey by a fast motor trip over the mountains.

There were breakfasts, luncheons, banquets and parades. The day of the premiere began with lunch at the Ernest Haycox home. He's the author of "Canyon Passage." There were several Indian chiefs present and they helped me with my Indian headdress.

They dressed me in red pants trimmed with white buckskin fringe, a white satin gaily embroidered jacket, white boots and white Sombrero in which I was a fearsome sight. I stood on a tremendous platform outside of the theater where "Canyon Passage" opened to introduce the stars who came as Walter's guests to the crowd. Joan Bennett, who is, as you know, Mrs. Walter Wanger, Ray Milland, Yvonne De Carlo, Lou Costello, Peggy Ryan, Jess Barker and Hoagy Carmichael. Hoagy, who wrote the music and also sings in the picture, received a great reception. Lou Costello pleased mightily with a little skit and Ray Milland evoked such squeals as I have only heard emitted for Frankie Sinatra.

So there you have Hollywood Scene—1946 style. And I find it as stimulating a style as any Hollywood has had.

THE END

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Bringing up Lana

(Continued from page 55) Connecticut, as you might have supposed. It was Hollywood. Specifically it was the gray and rose dressing room on the M-G-M lot belonging to one of Hollywood's most spectacular stars, Miss Lana Turner.

"She kills me," said Miss Turner, referring to her three-year-old daughter, Cheryl Christine Crane. "She walked in the other day and inspected me from head to foot, then said, 'Hello, Lana Turner.' I think she's found out how I earn my living. Evidently she approves, because that's what she calls me now, except when we're being formal. Then it's 'Good afternoon, Mrs. Crane.' With a British accent no less."

"A born actress," was our comment as we thought of the big step along that line Lana took in her latest and very dramatic role in "The Postman."

"A born ham!" corrected her famous mother. "She picks up everything she hears and mimics everything she sees. Since I've been back from South America, Cheryl has picked up just enough Spanish to use against me when I try to talk French to her. We're both lousy but we have a lot of fun!"

NO doubt of that. The Turner is famous for never doing things by halves. When she puts her heart into something it's an all-out gesture. And she's really put it into this motherhood department. There's nothing of the professional mother about her. She is of the active, on the job variety. Cheryl's nurse, Nana, an elderly little Scots woman who has donated her burr to the baby's bag of tricks, was quick to learn that her lovely little charge had a mother. Lana spends her free time with Cheryl, unhampered by the usual rules and regulations imposed by the nursery boss. She gives Cheryl her bath, or her lunch. She goes into the nursery at night to make sure she is covered. Nana is, as Lana puts it, a blessing—but Lana is Cheryl's mother, and both she and Cheryl know it.

Lana has had, since the beginning of her career, that spectacular quality that made everything she did, from what she ate for breakfast to the men she did or did not marry, news. How, then, had the spotlight failed to penetrate to the place where Lana's very warm heart and boundless enthusiasm had found a real home? Perhaps because the picture of her was such perfect casting for a successful movie star that it seemed a shame to disturb it. Perhaps because that life seemed so exciting, so gay and full, people were content to believe there was nothing below that surface layer. But if you are guided by that, you will miss completely the girl herself, the warm, loyal, intensely tender person who is occasionally a little sad and a little lonely; you will miss all these things if you are content with the glimpse you get of her in her playtime.

The other girl has been there right along. The girl who is Cheryl Crane's mother.

The parties for Cheryl, the birthday parties, the rides in Central Park, the excursions to the playground, and on the merry-go-round, the race horse they own together, are more a part of the real Lana than her dancing nights. Her pride in her little girl is immense. Pride and a kind of awed wonder.

"We've done a lot of traveling, we two," says Cheryl's mother. "But no more. We're going to find a home—somehow—and sink roots. Deep ones. The kind I've never been able to have."

"But Cheryl's life must be pretty glamorous as is," we objected. "She probably

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likes it."

"We-e-l-l parts of it," Lana smiled. "It's been glamorous all right. She had a fan club of her own when we were in New York. The kids around the hotel took to following her whether I was with her or not. And did she turn it on! She laughed and waved and flirted." Lana looked thoughtful for a minute, and a little sad. "But no matter where we've been, she's always asking when we're going back to 'baby's other home.' She talks about her favorite tree and the patch of lawn where we used to watch the squirrels and—well, you see, she wants her roots planted somewhere."

"Baby's other home" was a house Lana owned, her first home as well as her daughter's, and neither of them can forget it or what it stood for. Lana has forbidden anyone to tell Cheryl the house has been sold until she has found another to take its place.

"It will give her a sense of permanence just to think it's still ours to go to," she says.

To Cheryl that sense of permanence; of belonging, may be the house with the trees and the squirrels. To her mother it is Cheryl.

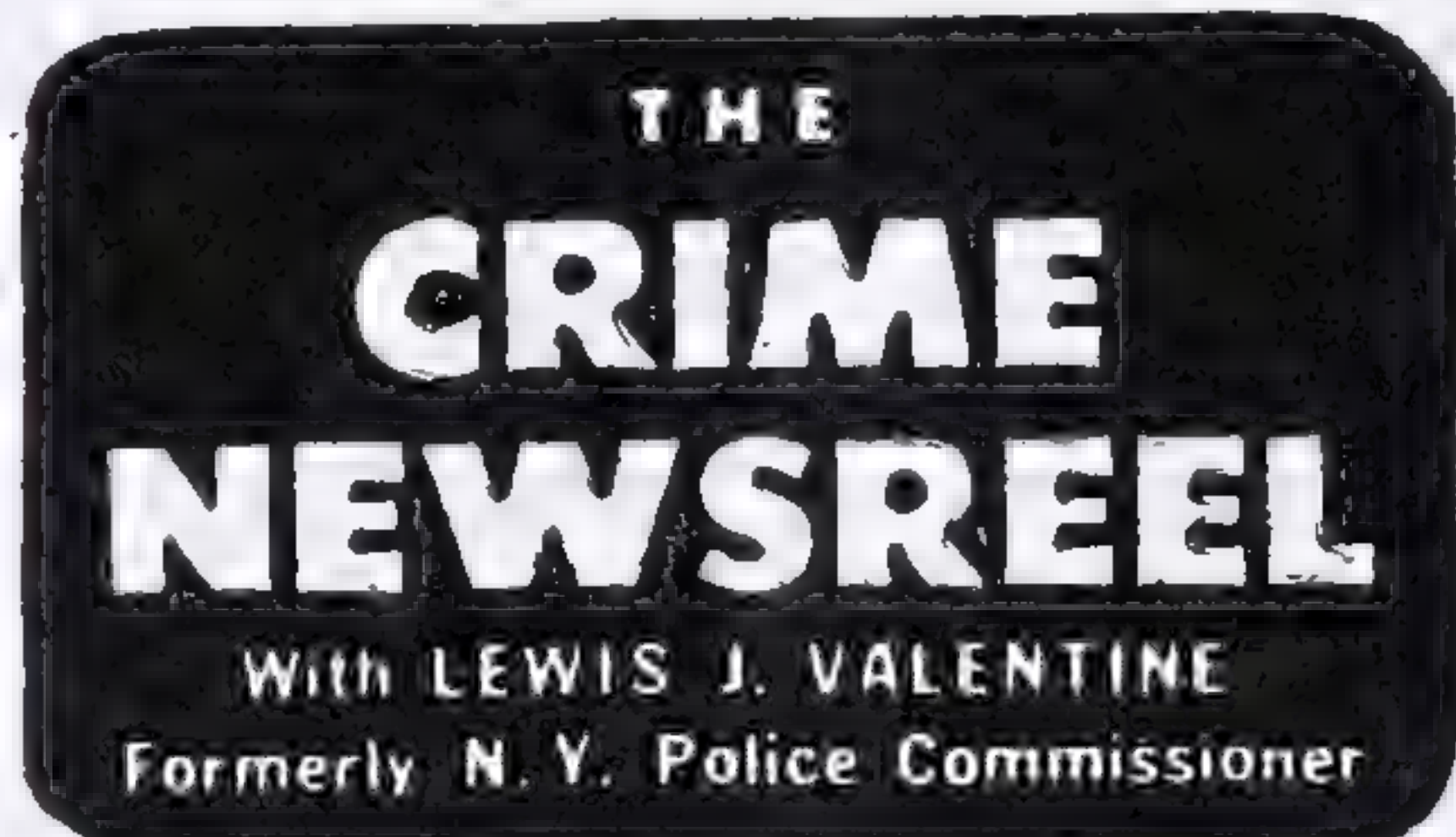
LANA will marry again. She will marry because she is all woman, warm and generous and affectionate, and life would be incomplete for her if she did not find the right man. She will marry again because little Cheryl wants a sister, because she says to her mother with tears in her voice, "Baby is so lonely, Mummy." But this time, she says, she will wait until she is sure it is the right man, for Cheryl has an interest in it too.

"You see, for us a third of the pattern is missing. We have a lot. We have each other. She has the exciting business of growing up and discovering so much that is wonderful. I have my work. But the balance is off in a home where a woman is trying to do it all. The full responsibility can be pretty heavy—and there are lots of times when you are awfully lonely—and tired. It isn't easy for any woman alone with a small child."

It's particularly hard if you are as young and beautiful and famous as Lana Turner. There's always the old merry-go-round to climb onto in your lonely hours—and a few off hours is the only ticket you need. It would help if she could plunge into her work, which she loves. But a star can't work when the spirit moves her. She

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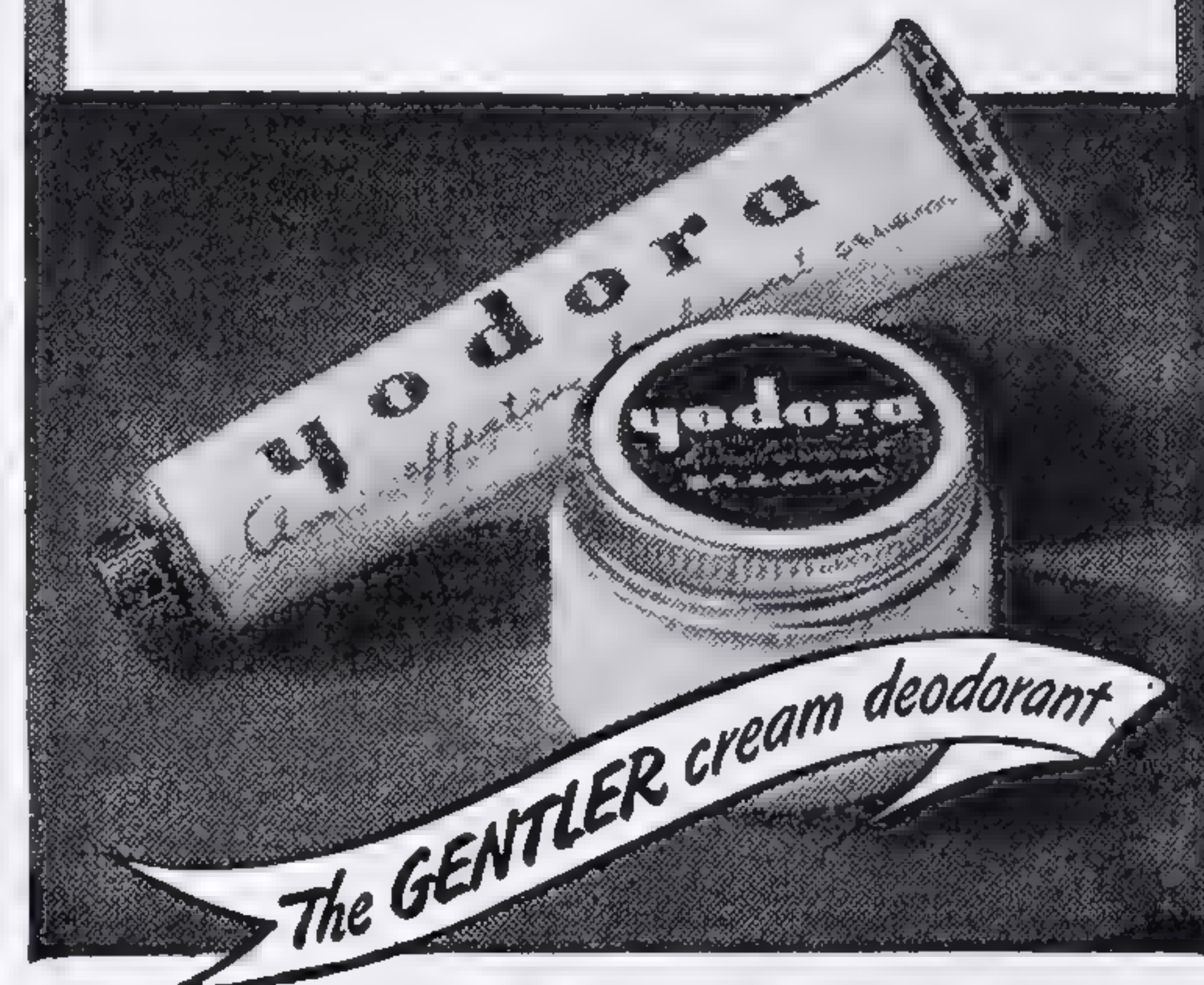
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must wait on the mysteries of finding 'the right story' and the long task of getting ready the production. Sometimes it's a long wait.

Lana thought of taking some college courses. She was persuaded against it. They might give her A for effort—and mob her. Or write it off as just another publicity stunt.

"But I must be busy, somehow," she told me. So she has turned to her small daughter for help. She will give Nana a vacation. Granny, Lana's mother, who has always lived with her, will go to Central America to visit friends and Lana will assume full charge of Cheryl. They will leave the "cracker box" and go to Carmel—and Lana will wrestle with Cheryl's washing, see that she eats her spinach and takes her nap.

They are great company for each other. Cheryl is little girl to the tips of her lovely fingers. She loves to help Lana dress, to watch her make up. At the age of three she has mastered the art of the lipstick brush, or believes that she has. The effects, according to her mother, are original and weird.

She has a gratifying appreciation of clothes, whether they are the lovely little things her mother dotes on buying for her, or something new Lana has. She's very professional in her approval too. She looks at the seams, rubs the material with her tiny fingers, then she cocks her dark head on one side and says, "My, that's smart!"

CHERYL receives gifts and flowers and phone calls from her mother's admirers and she loves it—but she is beginning to consider such things a bit frivolous. She has encountered the word "death" for the first time recently and, as Lana puts it, "She's teaching me how little I really know. However, I don't believe in brushing off her questions with a vague or trite answer, but it's no cinch to put your finger on the right one, let me tell you."

"Take the word 'why,'" said Miss Turner. "They ask it, and it forces you to pause and consider. You take a really good look at the thing or situation, probably for the first time, and you begin to wonder 'why?' yourself."

"It keeps you busy. Every day it's something new—and the things get bigger and bigger. We found out that dark rooms could be frightening the other day—from a little girl who has been taught to be afraid. The same little girl that planted the idea that if you do anything beside sitting perfectly still and prim in a chair you die—the wealth of feeling Cheryl gets into that one scares even me. Well, we dropped that particular little girl from our social list, of course—but now I'm smack up against the problem of teaching her caution—and not filling her with fear."

So the two of them are learning together. With each new problem faced, with each step in Cheryl's development, Lana grows too, and she becomes closer to her beloved little girl. It is a process of unfoldment for them both and it is teaching Lana new and more wonderful meanings for her own life.

Lana Turner is like a highly charged dynamo, literally so full of warmth and generosity and the desire to live fully that it overflows. Before Cheryl appeared on the scene the overflow scattered in all directions. Now the focal point in her life is her daughter. Cheryl Crane is a lucky girl. Lana is lucky too. For she has found one place, at last, where she can rest not only her heart, but her trust and her plans and her dreams.

THE END



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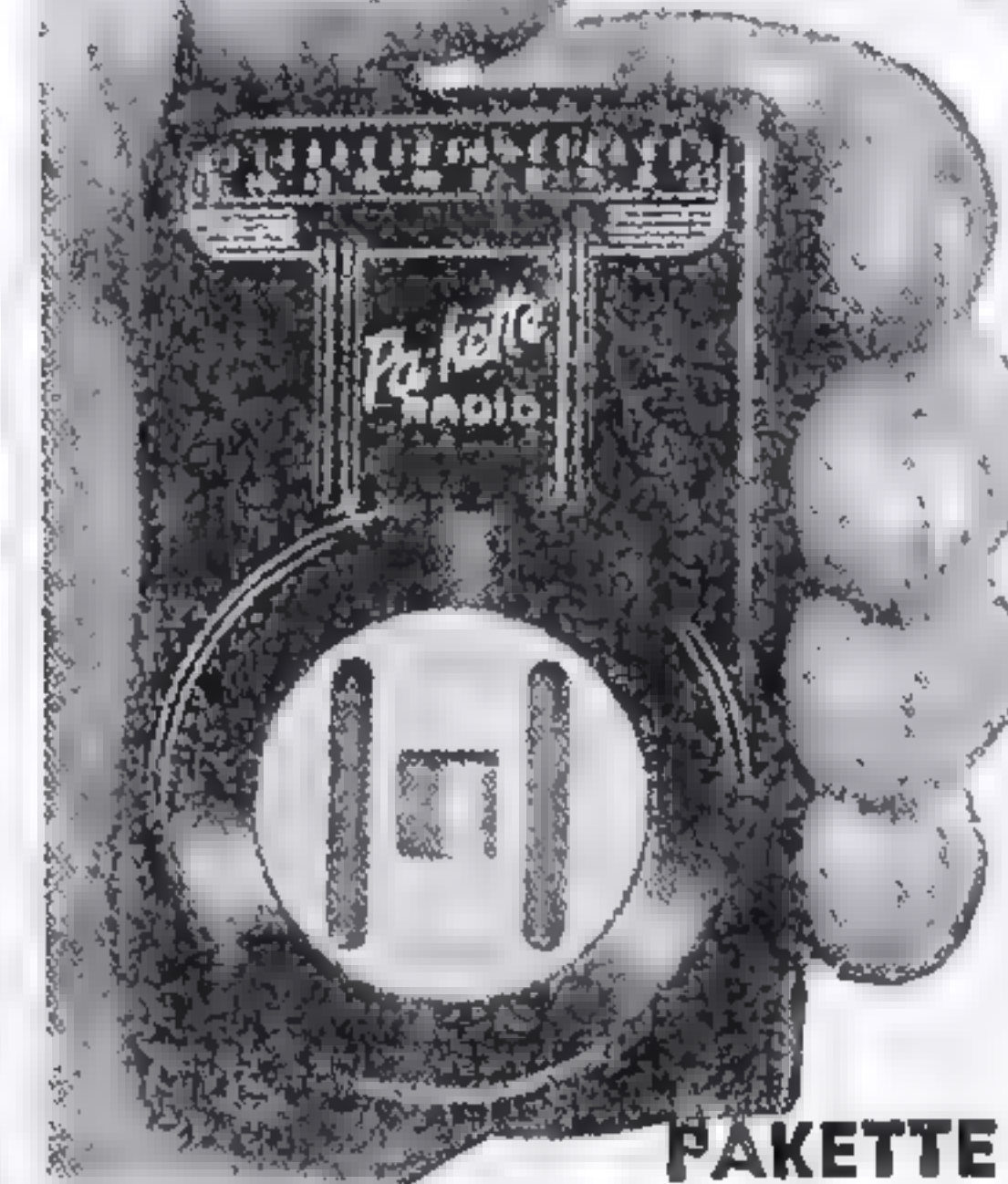
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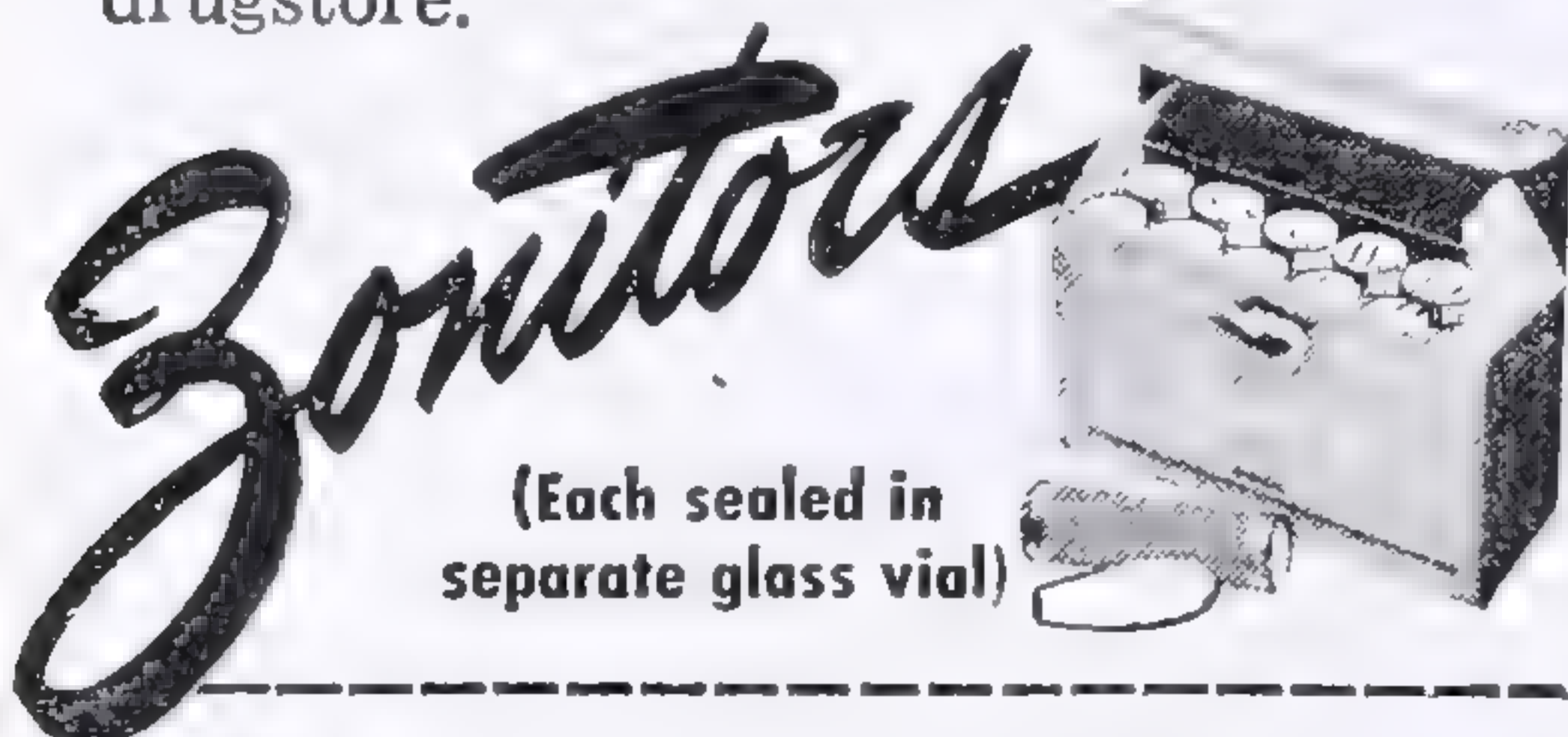
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Diamond On Her Finger

(Continued from page 31) meet this dream personality "casually!"

She was beginning to be allowed to have dates along about then and it was the most tantalizing thing to see her at Mocambo, escorted by Bob Walker or any of a dozen other eligible young men and be able to think of no excuse to ask to be introduced.

Diana recalls, "I began to notice this man who was always looking at me. He looked nice and finally I got so that I'd fix my face in that sort of half-smile you put on when you aren't quite sure whether or not you've met someone and you want to be nice about it. Some evenings I was conscious of a slight face-ache!"

When a magazine wanted a pretty girl to pose for pictures with Henry's own, personal protege, Guy Madison, Willson blushing suggested Diana. When someone had another idea, he gave in without a murmur. You can see the state he was in by that time!

THEN for goodness' sake . . . and how absent-minded can a man in love get? . . . it dawned on him that another of his discoveries, Jim Brown, not only knew Diana but had played opposite her in "Our Hearts Were Young and Gay" and "Our Hearts Were Growing Up." The time he had wasted. He didn't waste any more. That very evening the Browns were pried protestingly from their three young children and propelled to Mocambo where the introduction was duly accomplished to the relief of everyone . . . even the headwaiters, who sometimes get to brooding over things like that.

And the next evening the Browns were uprooted again to have dinner at Henry's house . . . Diana being a special guest . . . and to go dancing again. But first—and how incredibly appropriate—they dropped in at the wedding reception of a friend of Henry's.

Diana remembers that she wore a pink and black tie silk frock and a big black hat and that Henry liked the hat, adding that he practically never liked women's hats. This made her feel very nice. "Then," she says, "I discovered that he was the most marvelous dancer. Simply wonderful. And then I began to look at him . . . really look, you know, the way you do when you're beginning to wonder about someone. I thought he looked like a sensitive person, not the sort who would have his feelings hurt easily or anything silly like that, but the sort of person who is sensitive to important things, who knows and understands people. . . ."

The courtship was unconventionally conventional. They did not have a favorite drive-in or quaint Italian restaurant down an alley and they did not go riding on roller coasters or bicycles. They dined and danced at fashionable Hollywood spots and the most sensational thing they did was to park the car and take a walk in Beverly Hills.

On this occasion Diana was rather late returning home and her mother pointed it out to her. "But, Mother," Diana gasped, "I spent this extra time being *proposed to!*" Mother didn't seem a bit surprised. "What did you say?" she inquired mildly, to which Diana, almost as surprised at her mother's attitude as she had been by the proposal, stammered, "Well . . . I . . . I pretended I thought he was kidding . . . and I guess he must have been . . . uh . . . don't you?"

Two dozen roses were delivered to her the next morning with a card which read, "To celebrate my first turn down." Her mother's dry comment was, "He wasn't kidding."

Diana couldn't quite trust herself to de-



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side something which seemed so terribly important to her. She was still in her teens but she had been working in pictures for a number of years and marriage seemed a precarious business to her. "I think I wanted as much to be certain that I was the right person for him as to be sure he was right for me. When a man is as talented as Henry is . . . and when you know he's going to be more and more important as the years go by . . . it is dreadfully important that his wife be right for him."

A little later she was cast in an important role in "Easy Come, Easy Go," and she was frightened about it. On the first day of shooting more flowers were delivered to her dressing room with a card, saying, "Don't worry about a thing. If the picture is a flop, you can marry me and we'll both go into vaudeville." This struck her as such a completely ludicrous idea that her fears melted. "What an alternative!" she kept telling herself.

HENRY had a ring made to order in New York, a beautiful blue-white diamond in the daintiest of settings. "Thought I'd have it on hand . . . just in case . . ." he explained, when he showed it to Diana. She tried it on . . . for size . . . and "just in case" . . . and, although it was too large and although she hadn't said "Yes," it was so lovely and she was so feminine . . . well, she wore it that evening. "I wanted to see how it would feel to wear anything so enchanting. . . ." The ring went back to the jeweler to be made smaller and, of course, rumor-hungry Hollywood had it that there had been an engagement, complete with ring, and that it had gone phhttt. It hadn't happened. Diana still hadn't said, "Yes," let alone saying, "No!"

Diana, you see, comes from a solid, sound American family which has nothing in common with what one expects from people in show business. Her father is an oil company executive, Louis William Loehr. Her mother, Mrs. Louis Loehr, was at one time considered one of the West's finest pianists. Diana was in demand as a child pianist by local musical organizations before her little feet could reach the pedals. She was discovered by Paramount when that studio was holding auditions for gifted children for a picture called "There's Magic in Music." She has been under contract to that studio ever since. Show business, you see, chose Diana. Her home is in View Park, a suburb of Los Angeles, and she was reared as any suburban girl, despite her accidental encounter with motion pictures.

Henry, on the other hand, chose show business . . . and no mistake about it. His father is H. L. Willson, retired president of the Columbia Phonograph Company. Henry was born in Lansdowne, Pennsylvania, attended Eastern private schools and spent his vacations abroad with his parents. Before he was twenty he was invited to spend six weeks with the actor, Tom Brown, and his parents in Hollywood and that really did it! Henry determined to write about Hollywood for magazines . . . and he did, too, despite the fact that he had sixteen rejection slips for his first article about movie personalities before he finally sold it. An actors' agent, impressed with his enthusiasm, hired him to discover and develop young talent. He came through with such personalities as Dawn O'Day (who turned into Anne Shirley), Marie Wilson, Joan Fontaine—and the next thing you knew he was with the Zeppo Marx Agency with the impressive title of vice-president, and everyone in Hollywood remarking about how young he was for such a post. It seemed still more remarkable when, three years ago, he joined Vanguard Films, Inc., as assistant to David O. Selznick.

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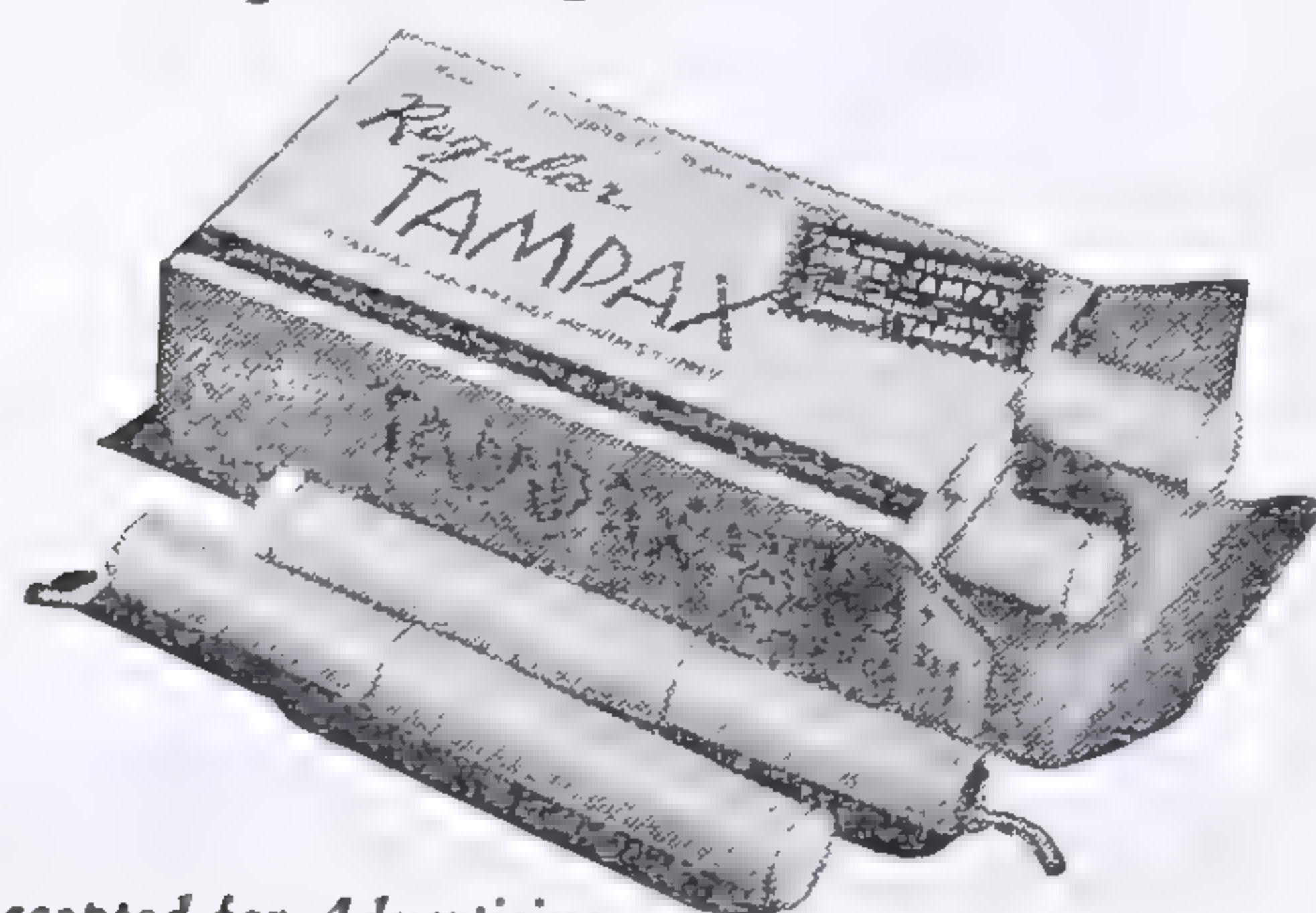
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So Henry, too, although in show business, was not, in the beginning, of it. Perhaps that explains a little, their attraction.

They had adjustments to make before Diana could make that decision.

"Henry is always on the telephone," she says. "At first it annoyed me. It seemed to me that whenever we were going anywhere ... or even after we arrived there ... he was constantly being called to the phone. It seemed inconsiderate of him to keep me sitting somewhere while he talked on the phone. You see, I hadn't been accustomed to an executive. I guess I'd just gone around with school boys or with actors who, if they weren't actually at work, had nothing to do but improve the suntan and make with the sparkling dialogue. It finally dawned on me that it was because Henry was considerate of other people and their problems that he was constantly interrupting his own relaxation to talk with them. I liked him for it."

"And don't think he didn't have to make allowances for me! I'm moody and I know it. I wish it weren't so. Henry understands just how to take it. He knows when to be sympathetic, when to ignore it and when to try to laugh me out of it. He's nearly always right, too. That takes an understanding person!"

SO, of course, Diana finally said that big, big "Yes!" The beautiful ring gleamed on her finger. Henry was shopping for a new house ... a "married couple house" to replace the ideal bachelor establishment which he now has.

It will be a house just big enough to accommodate two career people, so they won't stumble over one another. Big enough to entertain a variety of friends ... "We must have different kinds of people, so that we shan't get into a rut ..."

Henry is insisting that Diana "express herself" in the furnishing of this idyllic haven and Diana gasps, "I have so much to learn. All I can tell you that I want is that it shall be simple and—well—native, without being too, too *cute*. Surely you can have a really American sort of house without having chintz roses leap at you from every wall and nook and cranny!"

Wedding plans are indefinite at this moment because Diana is going into "Little Women" for David O. Selznick and the picture may be long in shooting.

Would you like to know what she said when Henry asked her if she'd like to go to Bermuda on her honeymoon? She wrinkled a brow and said, "But I'm afraid we shouldn't find anyone there we *knew*. Don't laugh at me, darling ... I know you well enough by now to know that you aren't happy unless there are people around ... at least near enough to telephone you. I want you to *enjoy* our honeymoon!"

There speaks an understanding heart.
THE END

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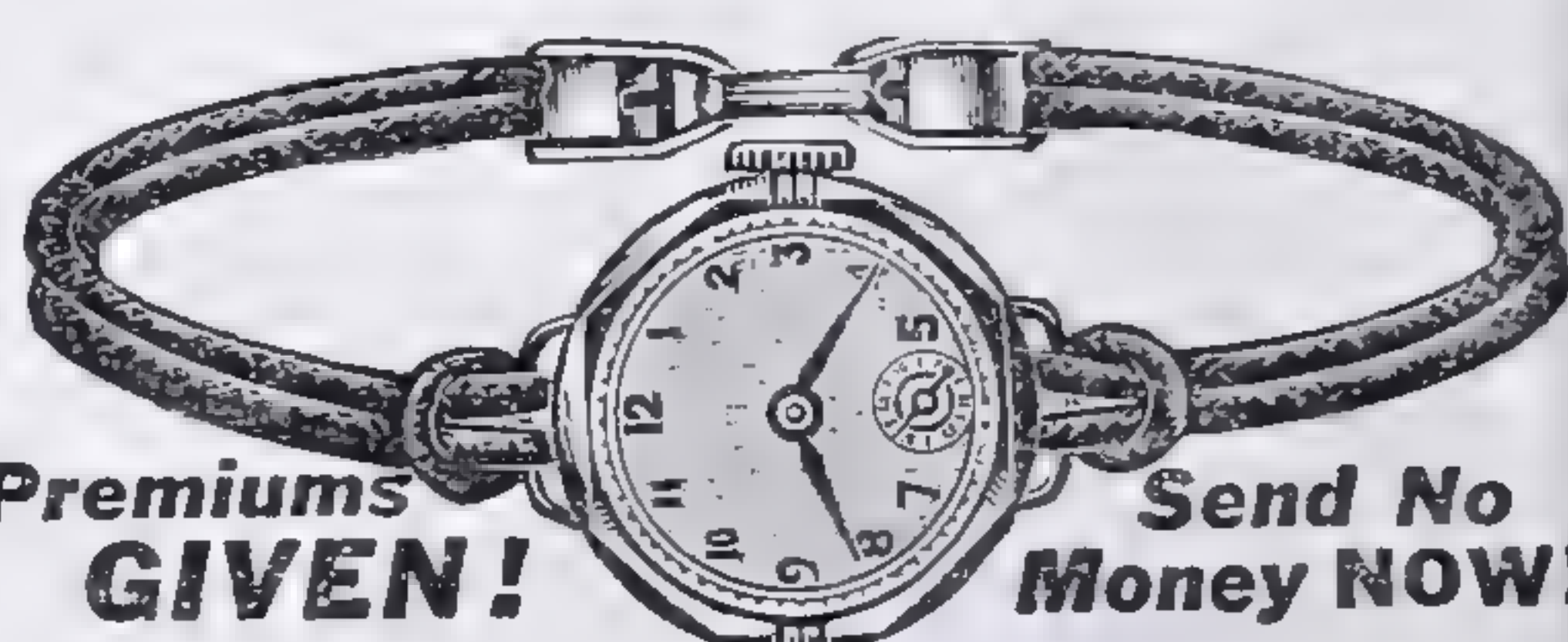
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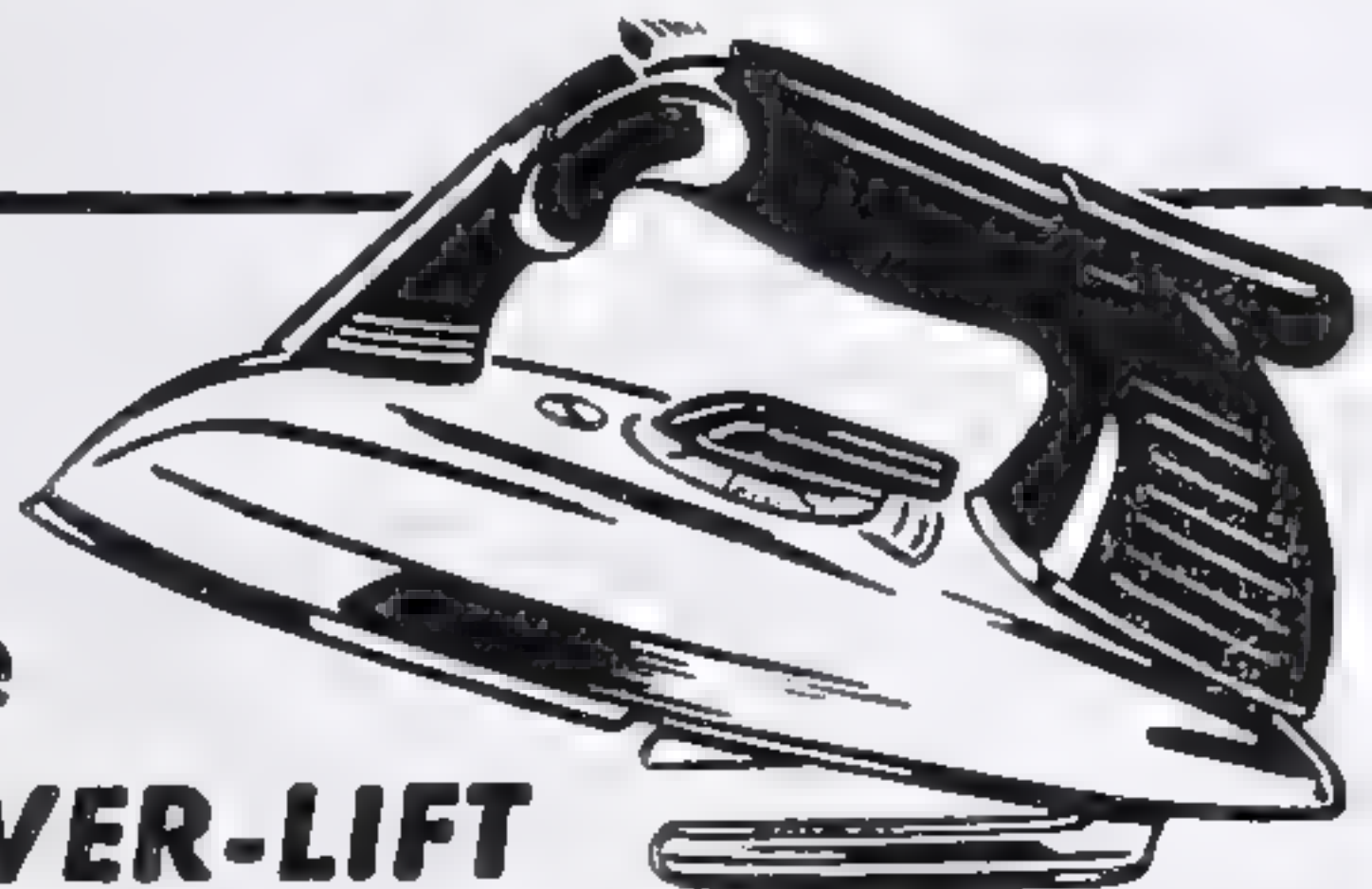
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Second Chance

(Continued from page 39) depths of those green eyes of hers.

Trust her to know that that grin was startling. That's the type of personality Garson is—wily as a white Persian cat, wise as a Chinese philosopher.

"I am receiving a re-education in being glad to be alive," Greer said. "I am suddenly aware that I am living in a golden age in a God-given climate. I can't exaggerate how grateful I am."

The last time we had seen Greer was on the set of "Adventure." There she had been all taut nerves, for she hated her role just as much as Gable hated his.

Before that, when she was making "The Valley of Decision" and "Madame Curie" there had been the war days of worrying over her husband. Prior to that—prior even to her marriage—before "Mrs. Miniver" or "Pride and Prejudice" or any of those hits, Greer had been a lonely, bewildered, intellectual beauty. She wasn't a Photoplay Gold Medal Winner for the most popular actress in America then, no First Lady of Filmland, no Queen of M-G-M.

Around Hollywood they used to wisecrack about Garson at that time. They said, "Garson's idea of a good time is to go to bed with a good book." Of course, that wisecrack got back to her and she was hurt and bewildered. For that was one of her ideas of a good time. It still is.

So, seeing her this late-summer afternoon brought the realization with a pleasant shock that Greer was quietly happy.

"This contentment—this absolute appreciation of life for life's sake that I feel now is the result of my being swept off that rock and into the sea at Carmel a couple of months ago," she said. "The whole accident was perfectly fantastic and I had never expected I'd make newspaper headlines in that manner."

"One moment I was standing there, with my back to the camera, about to be the great artiste, and the next, the ocean had sideswiped me, and I was floundering around in those crashing waves. My legs were being torn against crags, my back was scraping against some monstrous jutting point. For practically the only time in my existence, I realized I must keep my mouth shut. The waves washed in and out over me, and I did not have time, nor any impulse, to review my past life in the way books say one does. I only remember thinking that it was a very silly way to die—to give up my being just for a more exciting shot for a movie—and that, wildly, passionately, I wanted to live."

"Then, like a miracle, I felt an arm around me—a gloriously strong arm—and the next thing I knew I was being lifted out of the water. I heard one of the cameramen crying, 'Did you get the whole action? Did you get it . . . Did you?' I knew, from his voice, that he was in a kind of hysteria. But all I could think of was that I was actually safe. I wasn't dead. It wasn't until next day in the hospital that I began to come back to any sort of well-mannered consciousness and began to wonder who had rescued me."

THE man who had saved her was Vincent Solecito, a member of the Abalone Fisherman's Association up at Carmel. He had been working as a technical adviser on the film for M-G-M and for a little while after the accident he thought he, too, might become an actor.

"Vincent's very handsome," Greer said. "He's got a tremendous personality, and he might very well have been a good actor. Naturally the studio and I were so grateful to him that we would have done anything for him, but I was very happy when

Rita Daigle-

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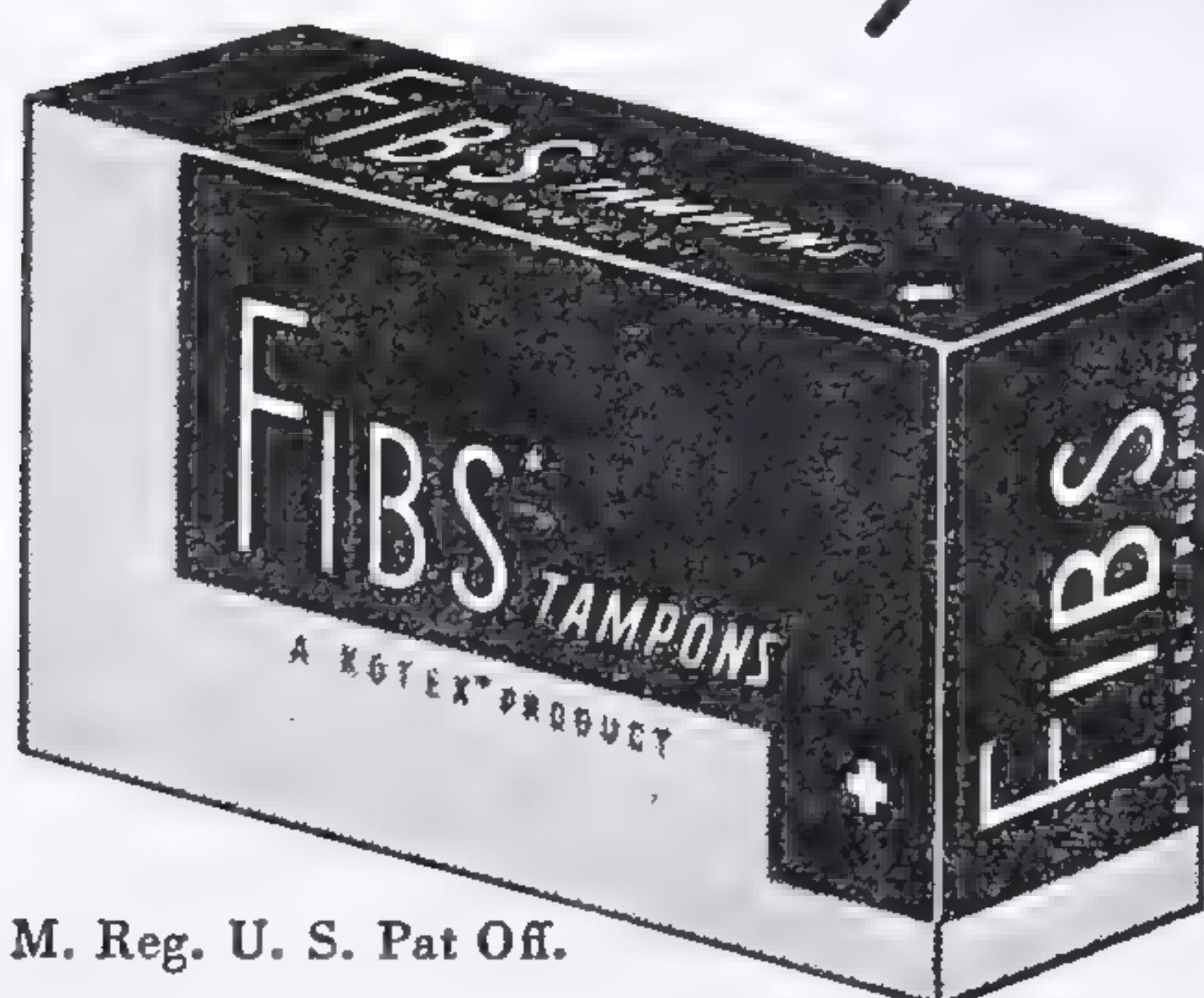
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he finally decided he wanted to go on being just what he was, a fisherman living in a small village with his nice family.

"But as for me—well, look at my legs. They're still all scars and my back really looks like a relief map of India. When we had gone up to Carmel, I was very concerned over Robert Montgomery's walking out of 'Sacred and Profane.' I was a bit worried over Richard Hart replacing Mr. Montgomery—just because he hadn't had any previous picture experience. I was fussed up over bad notices I had received on 'Adventure.'"

Greer shrugged and grinned again. "In the hospital I realized not one bit of that mattered. The moment I came into my own home, I realized how cluttered up with unessentials my life was—and my mind, too. Here it was summer, the first summer of peace. Here was my husband back, absolutely unharmed. His career was hitting on high again. Here was my mother, suddenly assuming a career of her own—in no less than Mr. Montgomery's production—even if he wouldn't be in mine. Well, I suddenly became aware of the very great, good fortune that is mine.

"What's more I knew the things I was wasting energy on didn't matter in the least. What I did first was to go upstairs and read those bad reviews on 'Adventure.' I still didn't like them, and I didn't feel at all saintly about those critics, but nevertheless I came away from those reviews and knew I had learned a thing or two."

Richard Ney and Nina Garson came in at that moment both on their way to dates—Nina to a matinee with a woman friend, Richard to Twentieth Century-Fox and a test.

"In case Lana Turner or Betty Grable call, you know where to get me," Richard said.

His wife gave him a mocking, unruffled look as he went out toward his car.

"One of the things I shall be doing more of in the future," she continued, as though we hadn't been interrupted, "is spending more time up at our place at Pebble Beach. It's such a simple little house, but Richard and I have such fun there. We do our own housework, including cooking. We paint the fences, we put down our own garden walks. And I garden. I've a 'Green Thumb,' you know. There are enough 'names' up around Carmel and the Beach that no one gives us a second look.

"Right now, Metro wants me to sign a new contract—ten years straight, no options. They have been so good to me. It is, of course, the only company I've worked for—but ten years—that's such a long time to think ahead. And I seem to be too completely lazy to think hard. In two or three years, Richard and I want to do a play together on Broadway or possibly London. Richard had very fine stage experience in 'Life with Father' and in London I did all sorts of roles—entirely different from anything I'd done on screen."

Without any questions being asked, Greer has already replied to those rumors of a Garson-Ney split-up, and she was, you may be sure, perfectly aware of that. Beauty and brains can lick the world.

"One thing that ocean dip did to me," she said, "was to make me feel very responsible to try to give other people a sense of happiness. Do you know that when I came home from the hospital, I found a medal here, sent to me from Belgium and another gift, from Tel-Aviv. Think of honors coming to one from troubled lands like those! It is to say 'thank you' for such lovely gestures that makes you want never to make anything but the finest pictures, expressing the most permanent truths, and to see that you, yourself, live up to them—even on a second chance, like mine."

THE END



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Shadow Stage

(Continued from page 28) undercover game that goes into the making of a governor, the powers-that-be chose instead to let this degenerate into a second-rater in which politician Sylvia Sidney thinks as much about her hats as about her campaign, more about sitting on a sofa in a sweater with Mr. Ace, George Raft, than about ending up in the governor's chair.

Margaret Wyndam Chase, as played by Sidney given to striking tragic poses, turns into a completely unsympathetic character; with the role of political boss Raft has a chance to employ all his usual gangsterish tricks. The political convention is passed over lightly, as is all the rest of the meatier episodes, in favor of would-be sultry looks between Raft and Sidney.

Your Reviewer Says: Vote the other ticket.

✓ Canyon Passage (Universal)

HERE'S the West again—great but not so glorious, what with Dana Andrews giving the mean Ward Bond a lusty beating-up, Brian Donlevy gambling away miners' gold that has been entrusted to him and Indians burning cabins and scalping settlers with wild abandon.

The Technicolor background is Oregon in the Nineteenth Century. Dana Andrews as the earnest young colonist, Brian Donlevy as a plushier sort of fellow and Susan Hayward as the feminine foil go about their business of making this a colorful, rousing Western story. There is a touch of murder, some bloody fist fights and an Indian raid that will make you thankful you didn't travel in covered wagons. Andy Devine plays a straight role as a pioneer; Hoagy Carmichael strums out some tunes; Ward Bond is the heavy-weight who tries to knock Andrews right out of the picture.

With nothing individual to point it up, the film remains a true-to-form Western.

Your Reviewer Says: Solid stuff for Injun fanciers.

Night Train to Memphis (Republic)

YOU can get aboard this if you're a rooter of Roy Acuff and his Smoky Mountain Boys; otherwise, let that night train steam right through your station. In this episode, Roy plays the good honest soul with the heart of gold and the bad brother who has to be made to see that the railroad company didn't frame him after all. Since Adele Mara is the railroad president's daughter, brother Allan Lane eventually stops scowling and sees the better side of things—that is, after everyone keeps double-crossing everyone else over a strip of land everyone wants.

Your Reviewer Says: If this is your ticket . . .

✓ The Big Sleep (Warners)

OBVIOUSLY designed as a great big murder mystery, this is full of action, full of Bogart and Bacall. Unfortunately, the vehicle is not big enough to hold everything that goes into it; murders spill over the side until the audience is not sure who is killing off whom and why.

Bogart plays a hard-bitten private detective, hired by old General Sternwood to straighten out his affairs. This turns out to be some assignment, even to a capable two-fister like Humphrey, since the affairs are all mixed up by two daughters—Lauren Bacall who is beautiful but enigmatic and Martha Vickers who has a tendency to throw herself into strange

TIPS ON FINGERTIPS



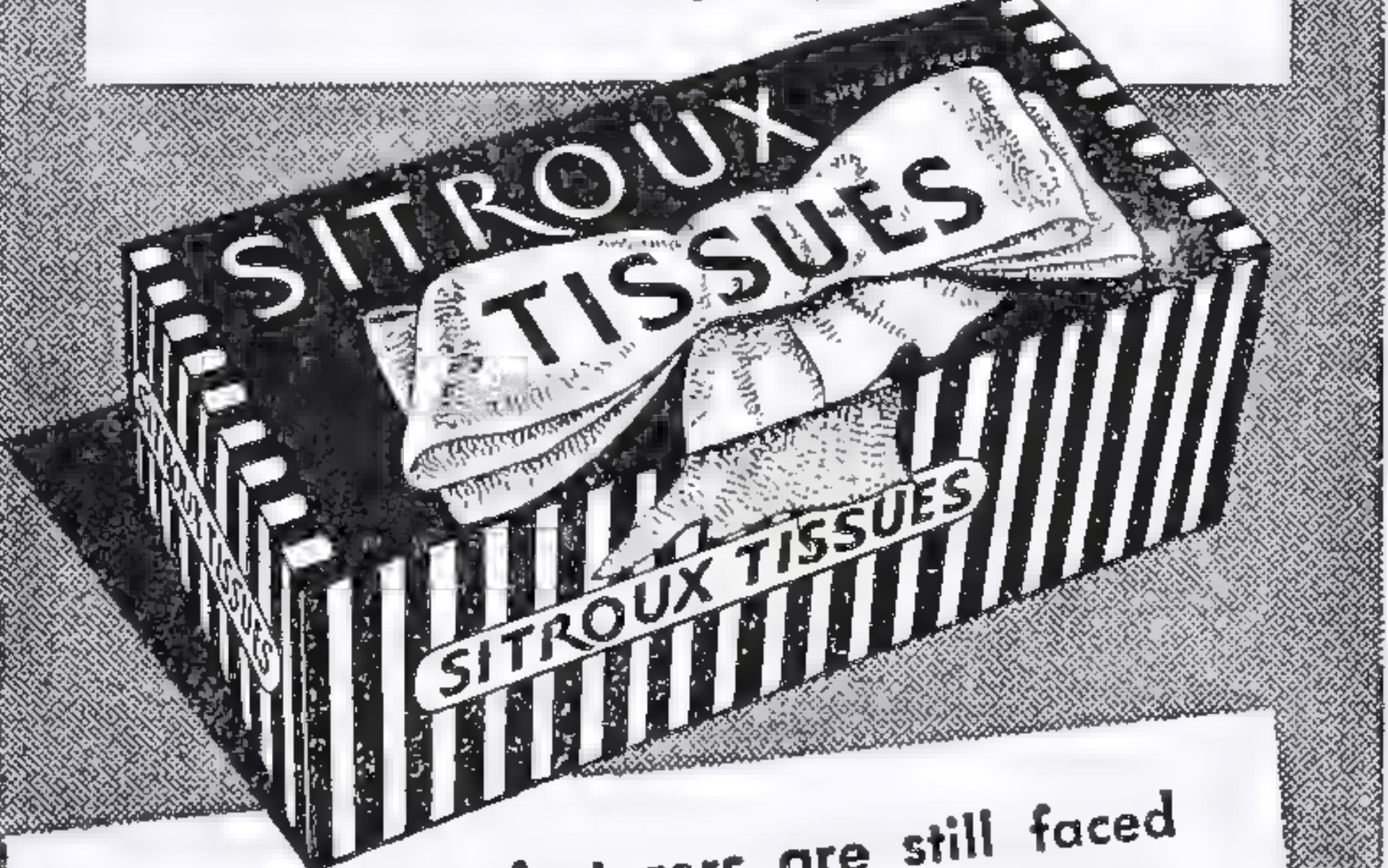
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men's arms, bite her finger and get involved in murder during a thunderstorm. Bogie does his best to find out everything, dashing about from corpse to corpse, meanwhile taking time off to pass the time of day with Lauren.

It is during these periods that you will begin to feel it's a pity Hollywood thinks the Bacall-Bogart team must talk in double entendres.

The question of the talents of Miss Bacall is still debatable. While she is not miscast in this as she was in "Confidential Agent," her acting power still seems to be her ability to look the way the boys like her to. Whether this is due to the confining nature of this particular role, or her own limitations, is something that may be settled by her next film.

Your Reviewer Says: You won't sleep.

Down Missouri Way (PRC)

SHIRLEY takes the lead in this—*Shirley* being a mule who's been to college and whose educated mind sometimes seems to be balking at the general proceedings, as well it might. Martha O'Driscoll is *Shirley's* professor—when she's wearing her horn-rimmed glasses; otherwise, she's a goner for the smooth looks of Hollywood producer William Wright who's come down to her farm in the Ozarks to shoot a motion picture.

John Carradine lets his hair grow long and wavy to be miscast as an artistic Hollywood director; Eddie Dean and Mabel Todd make strictly rustic love; and Roscoe Ates talks hill-billy through his beard and corn cob pipe.

The motion-picture company has quite a bit of trouble convincing Martha that *Shirley* should act in the picture and convincing *Shirley's* college associates that all this is really cultural stuff. Every five minutes brings up a song, some sung while the cast is munching turnips, some crooned romantically by Martha into *Shirley's* twitching ear.

Your Reviewer Says: Not our alfalfa but the corn belt could love it.

Her Sister's Secret (PRC)

"HER Sister's Secret" belongs to the good old nickelodeon days when folks liked their melodrama "meller." It presents Nancy Coleman and Margaret Lindsay as sisters who share—guess what—a secret. The secret is a curlyhead designed to pull at your heartstrings, but whether the design works or not depends upon your mood.

The film opens in New Orleans with Nancy Coleman a masqued Mardi Gras gal who flirts with handsome soldier Philip Reed. Within ten minutes they are attracted to each other; another ten finds them riding beneath the moon fatally in love. The soldier sails away; Nancy turns to her sister for help in keeping her secret. The sister adopts the baby and then the tug begins.

It's PRC's most ambitious effort to date and, as such, it's a step in the right direction even though there's considerable distance to be covered yet.

Your Reviewer Says: For sentimental females only.

✓ Lady Luck (RKO)

WHETHER you are addicted to the gambling tables, the ponies or just the odds on human nature, ten to one you'll get some uninhibited laughs out of this unpretentious little picture.

Much of the joyousness can be laid di-

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rectly at the door of Frank Morgan who plays *Grandpa Audrey* with the incurable gambling corpuscles in his blood. Having lost the family fortune on Wall Street, Grandpa is reduced to a three-dollar weekly allowance from his attractive granddaughter, Barbara Hale, who runs a very conservative book shop in West Los Angeles.

Into this anti-gambling atmosphere barges gambler Bob Young asking for a scratch sheet (horses, not scratch paper). This leads to dinner that night and wedding bells shortly thereafter with Barbara thinking she has reformed Bob until she catches him at the roulette table on their wedding day and serves him with divorce papers on their wedding night. The twist comes when in retaliation Barbara takes to the tables herself with Bob, terrified, trying to reform her.

Bob Young is his always satisfying self and Barbara Hale gives promise for the future. Jimmy Gleason is excellent as one of Bob's cronies and so is Don Rice. But the over-all credit goes to Frank Morgan for the most ingratiating performance of his career.

Your Reviewer Says: Best bet for a blue mood.

Night in Paradise (Wanger-Universal)

IT couldn't be sillier. How an intelligent producer like Walter Wanger and an intelligent actress like Merle Oberon could lend their talents to such a turkey remains one of the unfathomables. The story was undoubtedly meant to be one of those oh-so-clever satires whereby modern conditions are superimposed upon ancient times. The results in this case are not oh-so-clever.

The story has Turhan Bey unhappily playing a juiced-up version of Aesop, the fable teller, who falls in love with the Princess Merle Oberon. Greedy for fine things, the Princess is about to marry Croesus, who in turn is greedy for gold. Aesop throws a monkey wrench into the works by revealing to the Princess that he is a handsome young man, not the hoary graybeard he appears (that's just make-up to fool the world into accepting his wisdom). Well—you get the idea.

Too bad this had to be Turhan Bey's last picture before his long-term service in the peace Army. Even Technicolor couldn't rescue it.

Your Reviewer Says: Paradise lost.



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Brief Reviews

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✓✓ Indicates picture rated
"very good" when reviewed

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"good" when reviewed

✓✓✓ **ANNA AND THE KING OF SIAM**—20th Century-Fox: An unusual, fairylike story of an Englishwoman who becomes an intrinsic part of the fabulous Siamese court of the Nineteenth Century. Irene Dunne plays the schoolteacher who comes to the palace of the King of Siam to teach his harem and his children the ways of the outside world, and Rex Harrison is excellent as the King. (Aug.)

✓✓ **AVALANCHE**—PRC: Bruce Cabot, sleuth from the Treasury Department, arrives at a ski lodge to discover the gaps in the income tax of a gambler. Then snow slides lock in the guests at the lodge and murder begins. It should have been more exciting, but the creditable cast, including Roscoe Karns, Helen Mowrey and Veda Ann Borg, do their best. (Aug.)

BADMAN'S TERRITORY—RKO: Randy Scott totes his gun around in the lawless West again. Ann Richards is the pioneer newspaperwoman, and the James boys, the Daltons, and Belle Starr are all present. (Sept.)

BEHIND THE MASK—Monogram: Another of the *Shadow* series, with Kane Richmond as the playboy detective who, with his fiancée Barbara Reed, is out to find the killer of a blackmailing columnist. Why the ubiquitous *Shadow* succeeds in baffling police and criminals alike is beyond us. George Chandler and Dorothea Kent serve to confuse the issue. (July)

BOYS RANCH—M-G-M: We can do without this unentertaining little picture concerning boys who are juvenile delinquents. James Craig, an altruistic baseball player with a reforming bug, provides a ranch for boy delinquents. (Sept.)

✓✓ **CENTENNIAL SUMMER**—20th Century-Fox: A round of lighthearted fun set in Philadelphia in 1876. Into the conservative household of Walter Brennan and their two daughters, Linda Darnell and Jeanne Crain, two bombshells arrive—one in the form of Mama's luscious sister from Paris, Constance Bennett, who brings along gallant Frenchman Cornel Wilde, and the second is the Centennial Exposition. (Sept.)

✓✓ **CLUNY BROWN**—20th Century-Fox: An absolute lamb of a movie, with Jennifer delightful as the housemaid with a flair for plumbing who goes to work in the English home of Reginald Owen. Charles Boyer is the refugee with a humorous disdain for England's caste system, Richard Haydn will kill you with his portrayal of the village chemist, and Peter Lawford is Owen's son in love with Helen Walker. (Aug.)

COLORADO SERENADE—PRC: Although too long, this offers all the essentials of the time-proved Western—the stagecoach holdup, the crinolined lady ranchkeeper, the honest "Jedge" who, with the help of a couple of handsome heroes, tries to bring law and order to the wide-open frontier town. (Sept.)

✓✓ **COURAGE OF LASSIE**—M-G-M: A Technicolor account of a golden collie whose adventures are many and hectic. Elizabeth Taylor is his young mistress, tense with apprehension when he disappears to eventually see combat as a war dog in the Aleutians and prove himself a canine hero. Frank Morgan and Tom Drake are also in the cast. (Sept.)

✓✓ **DARK CORNER, THE**—20th Century-Fox: This doesn't make a lot of sense, but it's so filled with suspense and good acting that you really won't care much. Mark Stevens as the "private eye" makes a sure bid for stardom, Lucille Ball is so right as his secretary, Clifton Webb is sophisticated as the art dealer jealous of Kurt Kreuger and William Bendix is excellent as Webb's dumb gunsel. (July)

DOLL FACE—20th Century-Fox: A film about a burlesque queen, Vivian Blaine, whose publicity manager, Dennis O'Keefe, has a book written about her life. The result is that the ghost writer, Michael Dunne, horns in on their romance. With Carmen Miranda, Perry Como. (Sept.)

✓ **DO YOU LOVE ME**—20th Century-Fox: If you belong to the swooner set, the answer to the picture's title is yes, as it has Harry James's hot trumpet and Dick Haymes's singing. The fragile plot deals with the metamorphosis of Maureen O'Hara from

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the dignified dean of a school of classical music into a glamour girl who'll knock your eyes out. With **Reginald Gardiner**. (Aug.)

✓✓EASY TO WED—M-G-M: Van Johnson sings, dances, makes love and even shoots ducks in this delightful comedy that begins when Van agrees to help Keenan Wynn out of a libel suit by making love to Esther Williams, the beauty who's suing. Lucille Ball is Keenan's girl friend and Cecil Kellaway is Esther's father. (July)

✓✓FROM THIS DAY FORWARD—RKO: A picture with punch, about the marriage on a shoestring of Joan Fontaine and Mark Stevens. Scared by the scrub-brush existence of Joan's sister, they lose courage, then marry anyway. The war comes along and afterward they get a second chance. (Sept.)

✓✓GREEN YEARS, THE—M-G-M: A long and lavish dramatization of the A. J. Cronin novel about a middle-class Scotch family that is forced to raise a young Irish grandson. Charles Coburn, as the great-grandfather, has the role of the year; Tom Drake is the Irish lad, and Dean Stockwell, Hume Cronyn and Beverly Tyler all contribute fine acting. (July)

✓HER KIND OF MAN—Warners: The possibilities for A-1 entertainment are here, but somehow it doesn't completely come off. Zachary Scott, for no good reason that we could see, inspires a terrific love in Janis Paige who is led by it into all sorts of turmoil. Dane Clark is the columnist who loves her and George Tobias and Faye Emerson are in it. (July)

✓JANIE GETS MARRIED—Warners: Joan Leslie and Bob Hutton get married and set up housekeeping under the watchful eyes of papas Edward Arnold and Robert Benchley and Mamas Ann Harding and Barbara Brown. Everything is blissful confusion until an overseas buddy of Bob's walks into their little dream cottage. (Sept.)

✓LITTLE MR. JIM—M-G-M: Jackie Jenkins's freckles and histrionic ability make this movie worthwhile. As the small son of Army Captain James Craig and Frances Gifford, he gets black eyes, teases little girls and is generally endearing. A pleasant "homey" film with a story-book ending. (Sept.)

✓LOVER COME BACK—Universal: Light and frothy romantic stuff with Lucille Ball as the stylist wife who longs for her soldier husband's return after two years. George Brent plays the husband who returns to have his reunion with his wife marred by his meeting up with some of his blonde overseas friends. Vera Zorina's the other woman. (Sept.)

✓MAKE MINE MUSIC—Disney-RKO: You'll love this rare combination of music, mirth, fantasy and whimsy all done in Walt Disney's top-form style. The ten-part offering, with music and drawing, has no story but is the best screen vaudeville show in a long time. The songs are illustrated with cartoon characters or scenic drawings. (Aug.)

✓MY PAL TRIGGER—Republic: This is a very good Roy Rogers western, with Roy and his horse, Trigger, fighting their way back after Roy's unjustly accused of killing a great and famous horse. With George "Gabby" Hayes, Dale Evans, and Bob Nolan. (Sept.)

✓OF HUMAN BONDAGE—Warners: Somerset Maugham's novel still makes an attention-getting film this time with Paul Henreid and Eleanor Parker in the roles originally played by Leslie Howard and Bette Davis. Henreid is the medical student who finds himself in inexplicable bondage to the cockney vixen, Miss Parker. (Sept.)

✓ONE MORE TOMORROW—Warners: Ann Sheridan works on millionaire Dennis Morgan's crusading magazine but, despite her love for him, she loses him to Alexis Smith who tries to get husband Dennis's mind off his magazine. Jack Carson is Morgan's alter ego who ambles around the picture rooting for Ann as against Alexis. (Sept.)

✓OUR HEARTS WERE GROWING UP—Paramount: Diana Lynn and Gail Russell are at it again as charming finishing-school winsomes of the early twenties. In order to further their romances with Bill Edwards and James Brown, the girls induce bootlegger Brian Donlevy to pretend he's their chaperoning uncle. (July)

✓SCANDAL IN PARIS, A—Pressburger-UA: George Sanders is at his dashing best as the colorful French rogue, Vidocq, who, with his villainous pal, Akim Tamiroff, wind their ways through various colorful misadventures including stealing Carole Landis's ruby garter and planning to rob the Bank of Paris. Then love in the form of Signe Hasso touches the devastating George. (Aug.)

✓SEARCHING WIND, THE—Paramount: This rustles the history-book pages of events in Europe that led to World War II. It tells how Robert Young as a diplomat shilly-shallied between diplomacy and truth and lost Sylvia Sydney because of it. Dudley Digges provides lively moments. (Aug.)

✓SMOKY—20th Century-Fox: This is a horse-cowboy saga, telling the life story of *Smoky*, a wild horse who is trained by Fred MacMurray, and his adventures among an odd assortment of humans. Anne Baxter is the female lead, Bruce Cabot is the renegade, and Burl Ives sings cowboy ballads. (Sept.)

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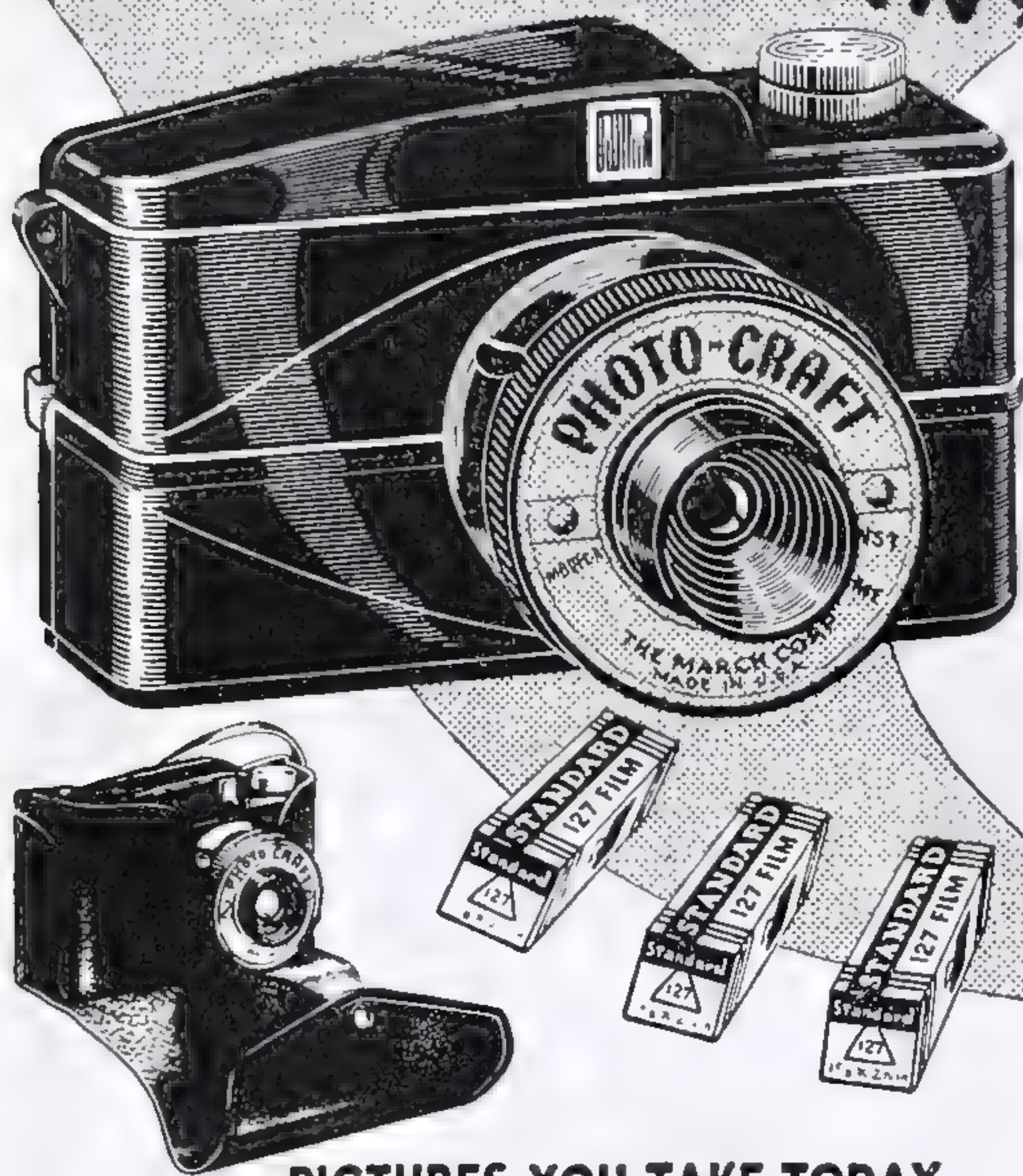
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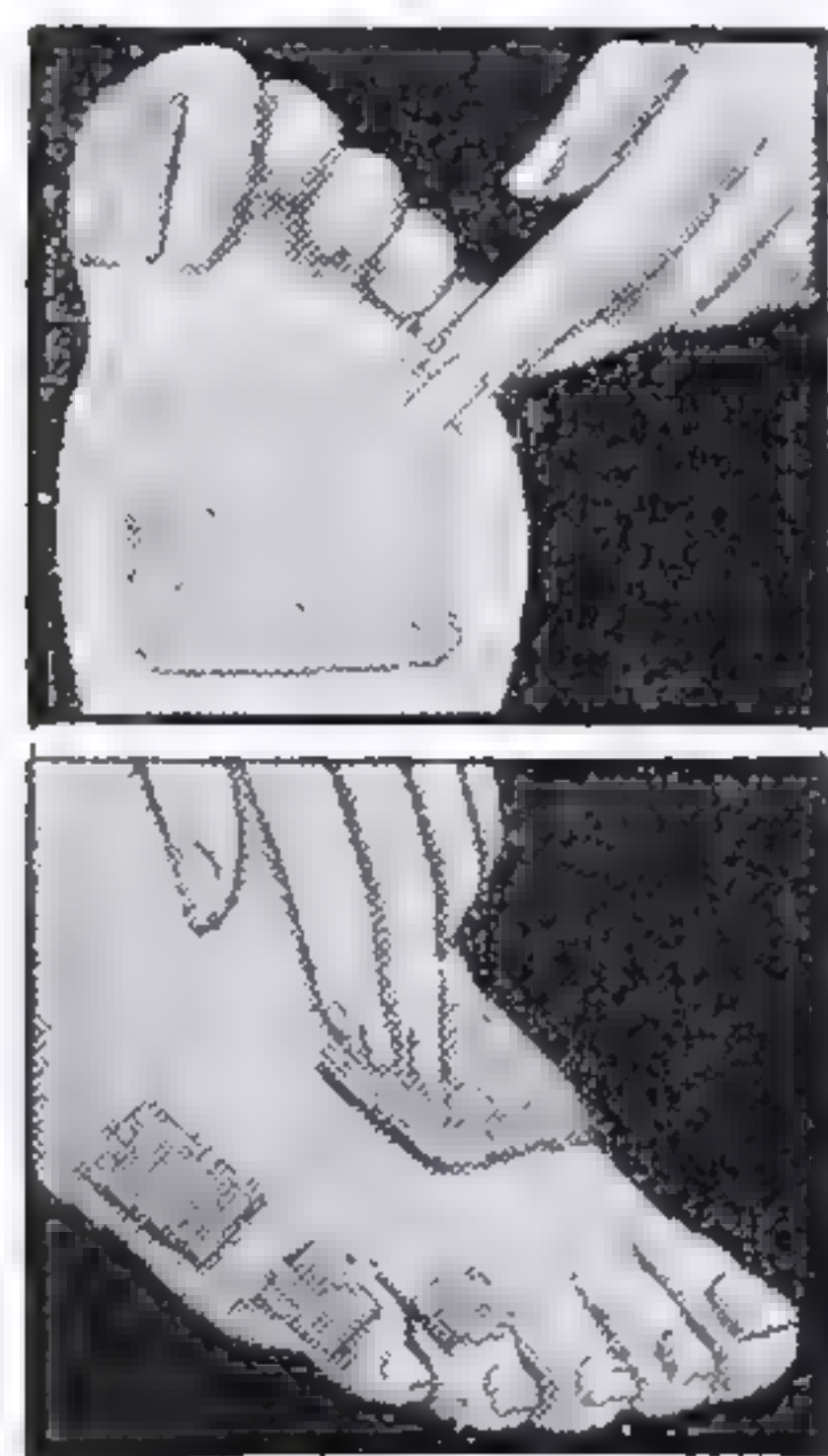
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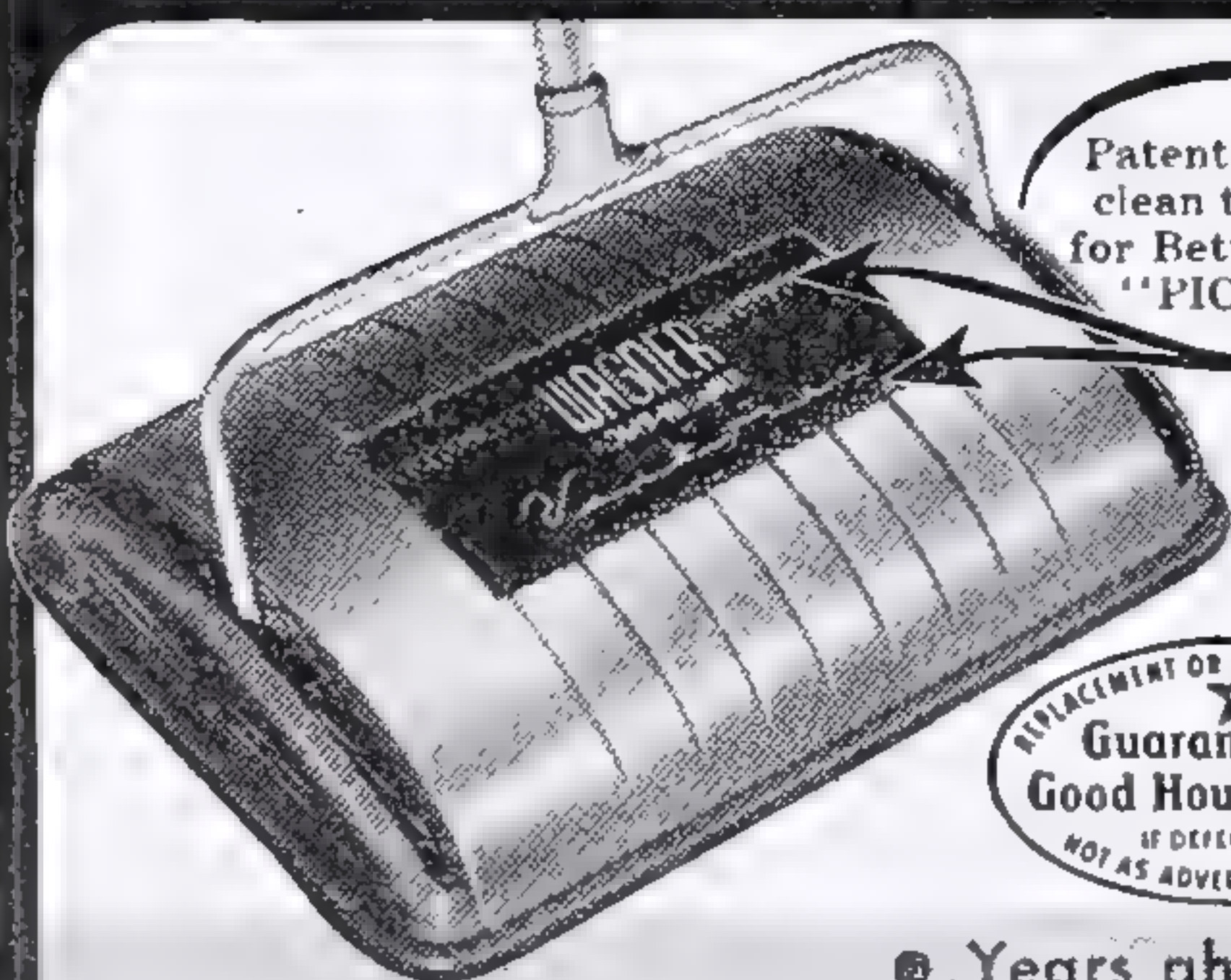
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✓**SOMEWHERE IN THE NIGHT**—20th Century-Fox: Another mystery thriller with John Hodiak as the amnesia victim whose only friend in the world seems to be a criminal. Newcomer Nancy Guild, as the girl who aids John, is arresting to look at but still needs a lot more lessons in acting. Josephine Hutchinson, Fritz Kortner and Richard Conte are all so good, and so is Lloyd Nolan. (July)

✓**SPECTER OF THE ROSE**—Republic: An original, strange love story of the ballet, which will either move you deeply or leave you completely untouched. Despite the fact that Ivan Kirov is suspected of murdering his first wife, ballerina Viola Essen marries him, and they dance to triumph in a new ballet. Both are vivid new personalities. With Judith Anderson and Michael Chekhov. (July)

✓**STOLEN LIFE, A**—Warners: Bette Davis has the time of her life playing a dual role of sisters, one good and one bad, and she does both with astute perception. Glenn Ford steps into big-league movie acting as the man who succumbs to the charms of the conniving sister, only to find that the shy one is his real love. Dane Clark as the artist and Charles Ruggles as the cousin are both excellent. (Aug.)

✓**STRANGER, THE**—International: Tense and dramatic, this psychological mystery film is adult stuff: Orson Welles is the escaped Nazi biggie who in the disguise of a professor is living in a small Connecticut town; Loretta Young is his American bride slowly forced to realize what her husband is; Edward G. Robinson is the investigator. (Aug.)

✓**THREE WISE FOOLS**—M-G-M: Margaret O'Brien as the Irish granddaughter of the long-lost love of Lewis Stone, Lionel Barrymore, and Edward Arnold comes from Ireland to upset completely the selfish lives of the three old men in this enchanting bit of movie-making. (Sept.)

✓**TILL THE END OF TIME**—RKO: A candid picture, rich in sincerity, of the adjustment of three young veterans home from the wars. They are Guy Madison who comes back to a loving mother and father; Bob Mitchum who longs to find roots; Bill Williams, who has lost his legs. It is also the story of Dorothy McGuire, a young widow. (Aug.)

✓**TO EACH HIS OWN**—Paramount: A tear jerker all about frustrated motherhood, but women will love it. During World War I, Olivia de Havilland falls in love with doomed flier John Lund, bears him an illegitimate child and faces the tragic necessity for the baby to be reared by her friend, Mary Anderson, who marries Olivia's ex-suitor, Philip Terry. (July)

✓**TWO GUYS FROM MILWAUKEE**—Warners: A harmless little offering with Dennis Morgan playing a visiting Balkan prince who decides to see America as a guy from Milwaukee. Jack Carson, pick-up pal, introduces him to Joan Leslie and the tortuous complications begin. Janis Paige and S. Z. Sakall rate applause. (Sept.)

✓**WITHOUT RESERVATIONS**—RKO: Claudette Colbert is the stuffy author who experiences all sorts of emotional upheavals on her way to Hollywood. John Wayne is the Marine captain whom she decides to cast in the screen version of her book. Don DeFore plays Cupid to the principals. (July)

Casts of Current Pictures

BIG SLEEP, THE—Warners: Marlowe, Humphrey Bogart; Vivian, Lauren Bacall; Carmen, Martha Vickers; Gen. Sternwood, Charles Waldron; Eddie Mars, John Ridgely; Norris (Butler), Charles D. Brown; Bernie Ohls, Regis Toomey; Joe Brody, Louis Jean Jeyd; Harry Jones, Elisha Cook, Jr.; Canino, Fred Steele; Dist. Atty., Robert Shayne; Agnes, Sonia Darrin; Capt. Cronjager, Peter Whitney; Owen Taylor, Dan Wallace; Arthur Geiger, Theo. Von Eltz; Mona Mars, Pat Clark; Girl Taxi Driver, Joy Barlowe.

BLUE SKIES—Paramount: Johnny Adams, Bing Crosby; Jed Potter, Fred Astaire; Mary O'Hara, Joan Caulfield; Tony, Billy DeWolfe; Nita Nova, Olga San Juan; Francois, Mikhail Rasumny; Mack, Frank Faylen; Martha, Victoria Horne; Mary Elizabeth, Carolyn Grimes.

CAESAR AND CLEOPATRA—Pascal-UA: Julius Caesar, Claude Rains; Cleopatra, Vivien Leigh; Apollodorus, Stewart Granger; King Ptolemy, Anthony Harvey; Flatateeta, Flora Robson; Ivas, Renee Asherson; Pothinus, Francis L. Sullivan; Rufio, Basil Sydney; Britannus, Cecil Parker; Lucius Septemus, Raymond Lovell; Theodotus, Ernest Thesiger; Achilles, Anthony Eufrat.

CANYON PASSAGE—Universal: Logan Stuart, Dana Andrews; George Camrose, Brian Donlevy; Lucy Overmire, Susan Hayward; Caroline Marsh, Patricia Roc; Honey Bragg, Ward Bond; Ben Dance, Andy Devine; Martha Lestrade, Rose Hobart; Clenchfield, Halliwell Hobbes; Johnny Steele, Lloyd Bridges; Jonas Overmire, Standley Ridges; Mrs. Dance, Dorothy Petersen; Vane Blazier, Vic Cutler; Mrs. Overmire, Fay Holden; Asa Dance, Tad Devine; Bushrod Dance, Dennis Devine; Linnet, Hoagy Carmichael.

CLAUDIA AND DAVID—20th Century-Fox: Claudia, Dorothy McGuire; David, Robert Young; Elizabeth Van Doren, Mary Astor; Phil Dexter, John Sutton; Julia Naughton, Gail Patrick; Edith Dexter,

Rose Hobart; *Dr. Harry*, Harry Davenport; *Nancy Riddle*, Florence Bates; *Brian O'Toole*, Jerome Cowan; *Bertha*, Elsa Janssen; *Fritz*, Frank Twedell; *Bobby*, Anthony Sydes; *Hartley Naughton*, Pierre Watkin; *Mr. Riddle*, Henry Mowbray; *Mrs. Mason*, Betty Compson; *Mrs. Barry*, Clara Blandick; *Butler*, Eric Wilton; *Charlie*, Frank Darien.

COCKEYED MIRACLE, THE—M-G-M: *Sam Griggs*, Frank Morgan; *Ben Griggs*, Keenan Wynn; *Tom Carter*, Cecil Kellaway; *Jennifer Griggs*, Audrey Totter; *Howard Bankson*, Richard Quine; *Amy Griggs*, Gladys Cooper; *Jim Griggs*, Marshall Thompson; *Ralph Humphrey*, Leon Ames; *Mrs. Lynne*, Jane Green; *Dr. Wilson*, Morris Ankrum; *Amos Spellman*, Arthur Space.

DOWN MISSOURI WAY—PRC: *Jane*, Martha O'Driscoll; *Mortimer*, Eddie Dean; *Thorndyke Dunning*, John Carradine; *Mike Burton*, William Wright; *Papy*, Roscoe Ates; *Cindy*, Mabel Todd; *Gloria*, Renee Godfrey; *Sam*, Eddie Craven.

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HOME SWEET HOMICIDE—20th Century-Fox: *Dinah Carstairs*, Peggy Ann Garner; *Lt. Bill Smith*, Randolph Scott; *Marian Carstairs*, Lynn Bari; *Archie Carstairs*, Dean Stockwell; *April Carstairs*, Connie Marshall; *Sergeant O'Hare*, James Gleason; *Polly Walker*, Anabel Shaw; *Jo-Ella Holbrook*, Barbara Whiting; *Mr. Sanford*, John Shepperd; *Mr. Cherrington*, Stanley Logan; *Luke*, Olin Howlin; *Housekeeper*, Marietta Canty; *Policemen*, Pat Flaherty, Phillip Morris.

LADY LUCK—RKO: *Scott*, Robert Young; *Mary*, Barbara Hale; *William Audrey*, Frank Morgan; *Sacramento Sam*, James Gleason; *Eddie*, Don Rice; *Judge Martin*, Harry Davenport; *Little Joe*, Lloyd Corrigan; *Little Guy*, Teddy Hart; *Happy Johnson*, Joseph Vitale; *Dan Morgan*, Douglas Morrow.

MONSIEUR BEUCAIRE—Paramount: *Monsieur Beaucaire*, Bob Hope; *Mimi*, Joan Caulfield; *Duc de Chandre*, Patric Knowles; *Princess Maria*, Marjorie Reynolds; *Count D'Armand*, Cecil Kellaway; *Don Francisco*, Joseph Schildkraut; *King Louis XV*, Reginald Owen; *The Queen*, Constance Collier; *Madame Pompadour*, Hillary Brooke; *Don Carlos*, Fortunio Bonanova; *George Washington*, Douglass Dumbrille; *The Duenna*, Mary Nash; *Rene*, Leonid Kinskey; *King Philip*, Howard Freeman.

MR. ACE—UA: *Eddie Ace*, George Raft; *Margaret Wyndham Chase*, Sylvia Sidney; *Toomey*, Stanley Ridges; *Alma*, Sara Haden; *Peter Craig*, Jerome Cowan; *Pencil*, Sid Silvers; *Chase*, Alan Edwards; *Professor Adams*, Roman Bohnen.

NIGHT IN PARADISE—Universal: *Delerei*, Merle Oberon; *Aesop*, Turhan Bey; *Croesus*, Thomas Gomez; *Atossa*, Gale Sondergaard; *Leonides*, Ray Collins; *Ambassador*, George Dolenz; *Archon*, John Littel; *Scribes*, Ernest Truex; *Jerome Cowan*; *High Priests*, Douglass Dumbrille, Moroni Olsen; *Cloomenes*, Paul Cavanaugh.

NIGHT TRAIN TO MEMPHIS—Republic: *Roy*, Roy Acuff; *Dan Acuff*, Allan Lane; *Constance*, Adele Mara; *Rainbow*, Irving Bacon; *Stevenson*, Joseph Crehan; *Ma Acuff*, Emma Dunn; *Chad Morgan*, Roy Barcroft; *Asa Morgan*, Kenneth Duncan; *Wilson*, LeRoy Mason; *Porter*, Nicodemus Stewart; *Maid*, Nina Mae McKinney; *Doctor*, Francis McDonald.

NOTORIOUS—RKO: *Devlin*, Cary Grant; *Alicia Huberman*, Ingrid Bergman; *Alexander Sebastian*, Claude Rains; *Paul Prescott*, Louis Calhern; *Mme. Sebastian*, Madame Konstantin; *Dr. Anderson*, Reinhold Schunzel; *Walter Beardsley*, Moroni Olsen; *Eric Mathis*, Ivan Triesault; *Joseph*, Alex Minotis; *Mr. Hopkins*, Wally Brown; *Commodore*, Sir Charles Mendl; *Dr. Barboeo*, Ricardo Costa; *Hupka*, Eberhard Krumschmidt; *Ethel*, Fay Baker.

SISTER KENNY—RKO: *Elizabeth Kenny*, Rosalind Russell; *Mr. McDonnell*, Alexander Knox; *Kevin Connors*, Dean Jagger; *Dr. Brack*, Philip Merivale; *Mary Kenny*, Beulah Bondi; *Michael Kenny*, Charles Dingle; *Medical Director*, John Littel; *Dorrie*, Doreen McCann; *Mrs. McIntyre*, Fay Helm; *Mr. McIntyre*, Charles Kemper; *Agnes*, Dorothy Peterson.

STRANGE LOVE OF MARTHA IVERS, THE—Paramount: *Martha Ivers*, Barbara Stanwyck; *Sam Masterson*, Van Heflin; *Toni Marache*, Elizabeth Scott; *Walter O'Neil*, Kirk Douglas; *Mrs. Ivers*, Judith Anderson; *Mr. O'Neil*, Roman Bohnen; *Sam Masterson (as a boy)*, Darryl Hickman; *Martha Ivers (as a girl)*, Janis Wilson; *Secretary*, Ann Doran; *Hotel Clerk*, Frank Orth; *Detective*, James Flavin; *Walter O'Neil (as a boy)*, Mickey Kuhn; *Special Investigator*, Charles D. Brown.

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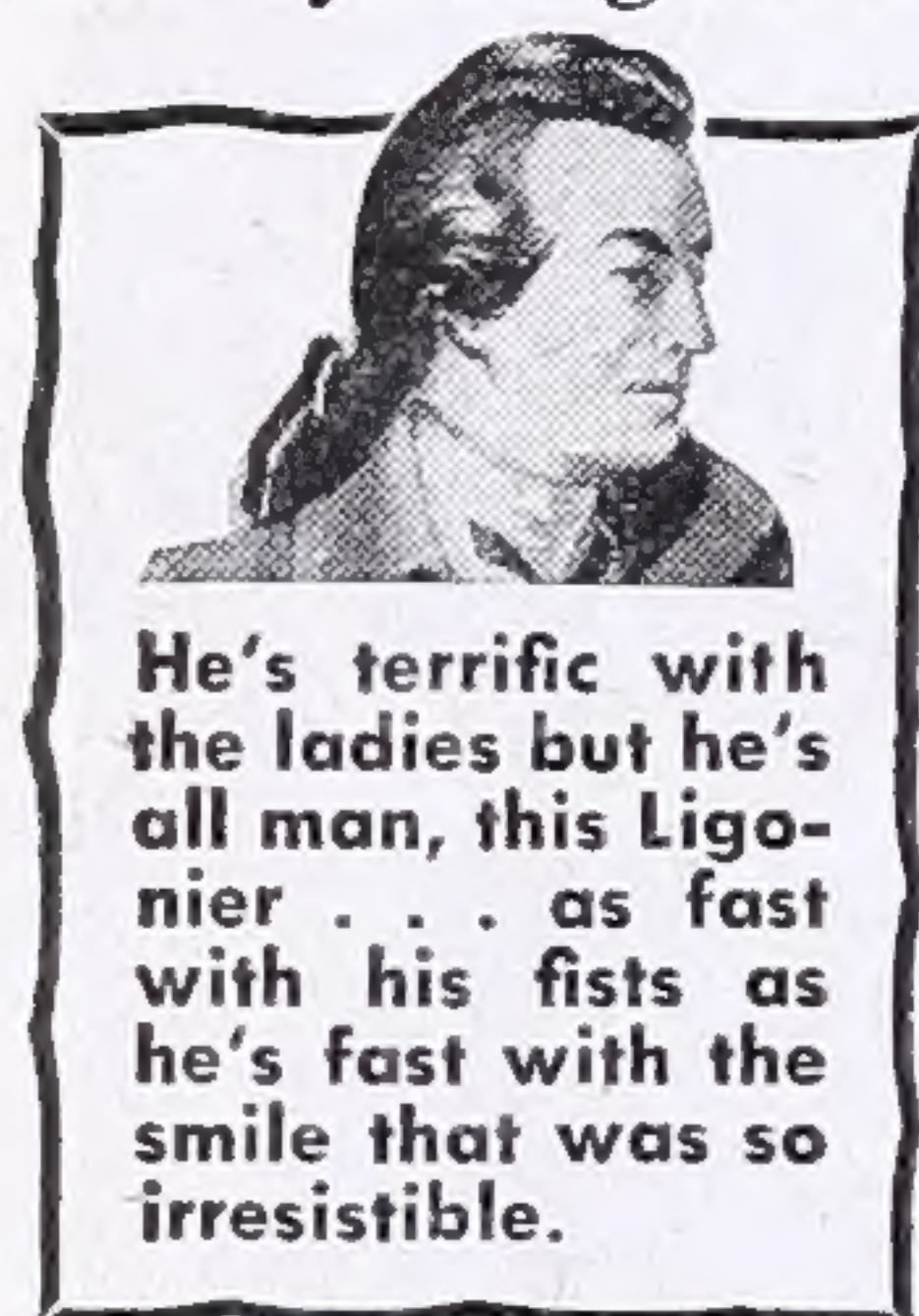
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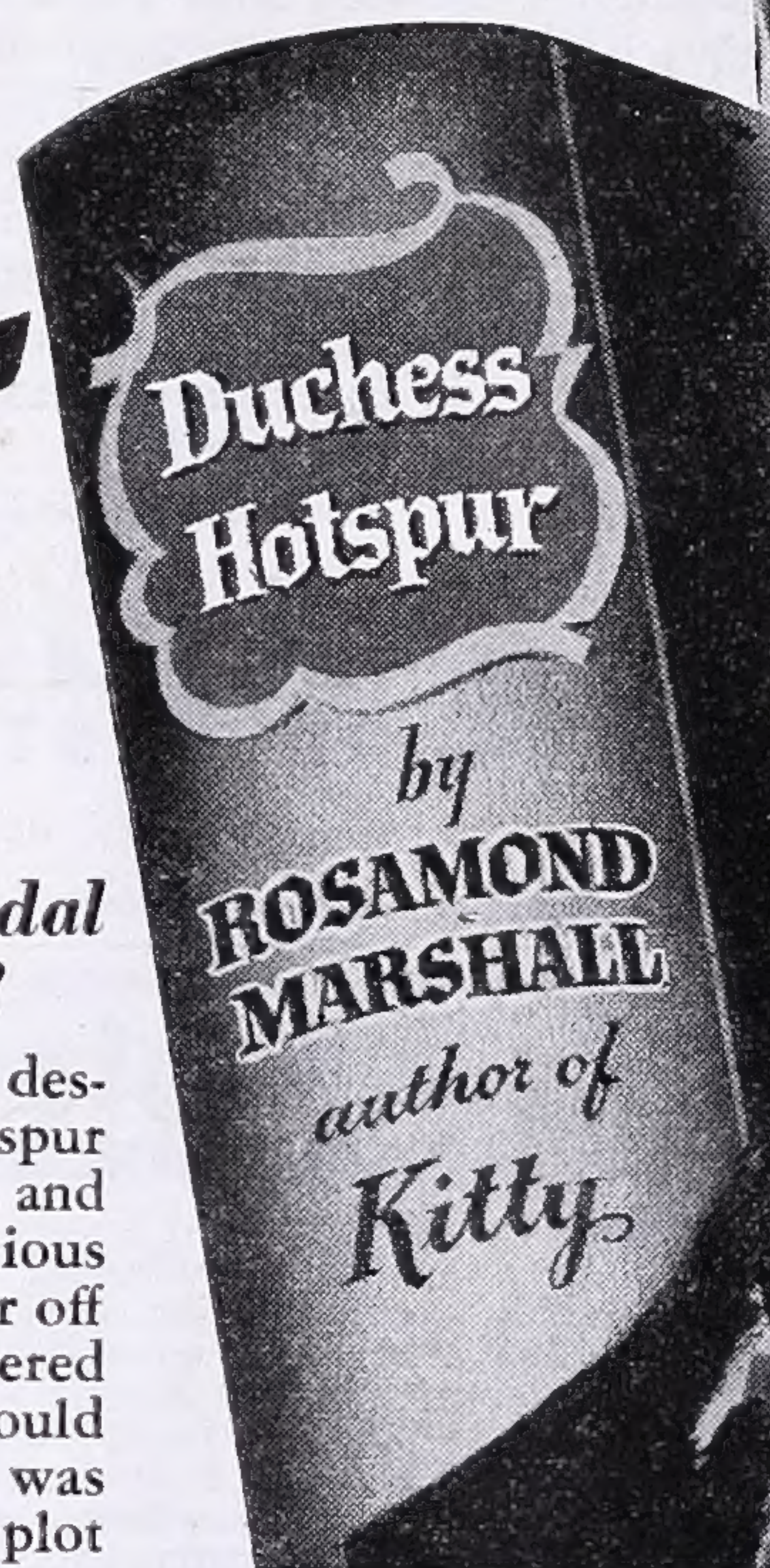
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